

Plus!

Make yourself a winner: beading contest tips p.11
20 new books & products for your studio p.12
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BONUS ONLINE CONTENT P. 4

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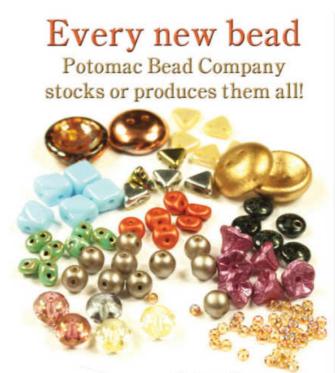


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PROJECTS

22 Creating organic shapes in CRAW

by Alla Maslennikova

30 Lotus flower necklace by Julia Gerlach

34 Vintage rosettes bracelet

by Szidonia Petki

38 Blue moon necklace by Alice Kharon

48 Delicate twist bangle by Ora Shai

62 Reversible radiance

by Donna Sutton

68 Pyramids of Nubia

by Marina Montagut

72 Snappy safari ring by Kerrie Slade

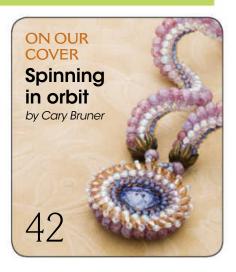
,

78 Step in time earrings

by Sue Sloan

SPECIAL FEATURE

46 Artist Profile Melanie Potter: Following her beaded bliss by Lori White



IN EVERY ISSUE

6 From the Editor

11 Bead Soup

Jewelry trends, tips, books, shows, events, and promotions from the world of beading

16 Your Work

Winning designs from the **Bead- Dreams 2015** competition

28 The Business of Beading Build your business through publishing by Leslie Rogalski

32 Second Look Designing sensory delight by Margie Deeb

82 Basics

90 Spotlight ibella Beads by Julia Gerlach



34

Technique Guide

bead weaving34, 38, 62, 68, 78
netting72
chevron chain30
right-angle weave 22, 38, 62
herringbone stitch42, 48



Make snap-on buttons for an interchangeable look!





Rise to the challenge

It's nearly October, which means Visit Your Local Bead Shop month is just around the corner! This year, we're teaming up with our sister magazine, Bead Style, to sponsor a design contest to find exciting new designs from our talented readers. It's easy to enter and the winners will be published in one of the magazines. Check out p. 12 for more information about how to enter. And also go to p. 90 to read the Spotlight on ibella BEADS in St. Louis, Missouri, which was voted the most popular bead shop in last October's Favorite Bead Shop contest.

While I hope you enter our contest with a fabulous original design, I also hope you take time to make some of the great projects in this issue! Cary Bruner's cover project, for instance, is a reminder of how the most basic techniques and supplies can create a truly stunning piece of jewelry. For a piece that is pure fun, try Kerrie Slade's adorable "Snappy safari ring" (p. 72), consisting of an easy netted ring with interchangeable snap-on animal print buttons. Love it! Or embrace your glamorous side with Szidonia Petki's "Vintage rosettes bracelet" (p. 34). For a challenge, check out master beader Alla Maslennikova's Technique Workshop (p. 22), which reveals Alla's award-winning secrets for creating flourishes and branches in cubic right-angle weave. And make sure to take a look at the winners of this year's BeadDreams competition, starting on p. 16. Talk about inspiration!

As always, we have hidden a bead strand somewhere in this issue — it looks exactly like the one at right. When you find it, tell me what page it's on by emailing me by November 8 at editor@beadandbutton.com (put "Find the Bead Strand" in the subject line). We'll pick a winner the following week. Congratulations to Karen Wilson of Vineland, New Jersey, who won our August issue contest!

Editor, Bead&Button

editor@beadandbutton.com

ilia Gerla







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BEADSOUP

Beading trends, tips, news, reviews, projects, and more!

Handy Dandy

B&B's Guide to beading contests

t one point or another, many beaders start to consider entering beading contests. Such competitions are a great way to gain recognition for your work and credibility within the community. Prizes and bragging rights offer more reasons for entering. But perhaps the best reason for entering a competition is to stretch yourself creatively and set goals for advancing your own artistic vision.

Competitions can range widely from fun, casual online design challenges to formal juried contests with prizes and exhibits. Whatever your interest or experience level, a contest could be an exciting way to take your beading to the next level.



Juried contests

In a juried competition, a panel of judges selects finalists from all the entries (not all pieces are juried in), and the contestants are usually required to send their pieces to the organization for final judging. Usually prizes are awarded and finalists are displayed either in an exhibit or published (electronically or in print), or both. Judging panels usually work for the organizing body, but they may bring in guest judges as well. Juried contests often

include an award chosen by the public, as in the People's Choice award in the annual BeadDreams competition. There may or may not be an entry fee.

A few examples of juried competitions:

• BeadDreams is a juried competition held every year by Bead&Button magazine. Finalists are displayed at the Bead&Button Show in Milwaukee. Prizes in 10 categories range from beads and supplies to gift certificates to cash. Top winning entries are published in Bead&Button magazine (see p. 16 to

TIPS for entering juried bead contests

Follow contest rules and guidelines

If the contest has certain size restrictions or guidelines for what materials to use, be sure to follow them. And read the contest rules completely to find out if the contest has restrictions regarding submission to other contests and/or publications. It would be sad for a wonderful piece to get passed over because it doesn't conform to the requirements.

Submit good photos

To give your piece the very best chance of being selected, devote some time to getting a good photo. You wouldn't want to spend 20 hours (or more!) creating your masterpiece and then send in photos that took only two minutes to capture. Use a **plain background** without props so the jury looks at your piece instead of all the stuff around it. Make

sure it is **in focus** and **well-lit**. And if you can send more than one photo, do so! Submit an overall image of the piece and then get a few detail shots that highlight your craftsmanship and creativity.

Don't take rejection personally

If your piece is not accepted as a finalist, understand that rejection happens, and it's not personal. Most contests have a limit to how many pieces can be juried in (often due to space considerations when there is an exhibit tied to the contest), so the jury has to make choices. And while there are certain criteria that each jury will consider in the process, there is no denying that jurying competitions is a subjective affair, and a piece that one person thinks is fabulous may seem ho-hum to another.



see this year's winners!), and all contest finalists are published on our website at www.BeadAndButton.com. Visit www.BeadAndButton.com/BeadDreams for more information on finalists and how to enter BeadDreams 2016.

- Fire Mountain Gems and Beads holds regular contests, usually based on a given material, such as crystals or seed beads. Prizes come in the form of gift certificates to Fire Mountain. Winning entries are also published in various ad, catalog, and web environments. Visit www.firemountaingemsandbeads.com to learn more.
- In the **Fashion Colorworks** contest, sponsored by Zoya Gutina of My Lovely Beads, entrants create a piece based on pre-selected color triads developed by color specialists Pantone. Prizes in the three categories include gift certificates from sponsors and publication in the My Lovely Beads newsletter. Learn more at www.mylovelybeads.com/contest.

Enter to win!

Seeing as October is Visit Your Local Bead Shop month, Bead&Button and Bead Style magazines are co-hosting the Visit Your Local Bead Shop Contest. To enter, design jewelry with supplies from your local bead shop, and post your work at www.BeadAndButton.com/beadshopcontest. Entries will be accepted throughout October and online public voting will occur November 1-November 14. Winning entries will be published in either Bead&Button or Bead Style magazine.

Unjuried contests

Unjuried competitions accept all submissions into the contest, and they are usually a bit more casual. There may be a panel of judges, but just as often, winners are decided by public vote. Most of the time, unjuried contests require that you submit one or more photos of your work but usually the piece itself doesn't have to be sent anywhere.

Other contests

Bead societies, shops, and online groups host contests too, such as **design challenges**, **round robin events**, or **blog hops**, and rules, prizes, and expectations vary. One unusual contest is the **Battle of the Beadsmith**, which is a brackets-style competition hosted by bead supplier The Beadsmith. Participants are paired in "battles," and battle watchers vote for their favorite piece in each battle. Each winner advances to the next battle, and the process continues until a single winner remains.

Competitions can be very rewarding and fun, and they can really stretch your creativity. Keep an eye out for the right options for you.

Findings



Beads

Ask for these new options at your local bead shop.

- **a Crystaletts buttons:** The new 5 mm size features Swarovski crystals or pearls.
- **b MiniDuos:** A smaller version of the popular SuperDuo bead: measures 2 x 4 mm.
- **c Trinity beads:** A new trishaped bead that comes in 3 x 6 mm or 4 x 8 mm.
- **d Half moon beads:** A two-hole bead with one curved and one straight edge that measures 4 x 8 mm.
- e eMMA beads: A 3-hole triangle bead that measures 3 x 6 mm.

- **f Crisscross cubes:** A 4 mm cube with offset holes that cross through the cube.
- **g 2-hole cabochon:** A small 6 mm domed flat-back bead that has two parallel holes.
- h Button bead: This bead has a flat surface, a pointed end that nestles perfectly with 11° seed beads, measures 4 x 4.5 mm, and has one hole.
- i Swarovski is celebrating it's 120th anniversary with the new Edelweiss flat back, fancy stone, and pendant.
- j New colors of Miyuki Tila and half Tilas, plus inside dyed "Pearlized Effect" colors for seed beads in assorted sizes and shapes.

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Let's Hubble

by Melanie de Miguel
Want to learn a new beadwork stitch?
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clear illustrations, and wonderful
photos. Once you learn this stitch,
you'll be hooked on Hubble.

SRA Books ISBN 978-1-909116-47-4 www.suerichardson.co.uk

Kumihimo Combinations

by Karen DeSousa

If you're interested in stretching your kumihimo knowledge and skills, try this new book from Karen DeSousa. While it does cover several fundamental techniques and concepts, this book quickly gets into new territory, such as transitions from peyote to kumihimo, making flat braids, adding cup chain in a channel, and more. Featuring both beaded and fiber-only designs, this 36-page volume opens up many interesting avenues of kumihimo exploration.

Accent Bead Design ISBN 978-1-938794-05-6 www.accentbead.com

SURVEY SAYS

√ Out of 6000 jewelrymakers surveyed, the average amount spent on beads per year is nearly \$1500!

√ Favorite shopping haunts include:

- online (92%)
- bead shops (79%)
- craft stores (71%)

√ Other popular hobbies among beaders include:

- baking (65%)
- gardening (53%)
- sewing (39%)

Miscellaneous

k Previously available only in 300 m spools, **size D K.O. thread** is now on 30 m cards. Find it at www.beadcats.com.

I Thread Magic is a new hypo allergenic thread conditioner in a handy container that allows you to easily run your thread through it. Available at local bead shops.

m If you love making beaded ornaments, this new **ornament loom** will simplify the job for you. This small loom makes circular beaded bands to fit a standard 2%-in. (6.7 cm) ornament ball and leaves only two warp threads to tie off at the end. Created by Deb Moffett-Hall and available at www.patternstobead.com.

n Nozue Sonoko beading thread has been in production for the past couple of years but has not been readily available in the U.S. When compared to standard nylon beading thread, it is a bit more elastic (and it retains its elasticity). This makes it is easier to work with, as it helps the beads snap into place. Also, the surface of the thread is a bit rough, which makes maintaining

thread tension a breeze. Available in five colors — beige, black, grey, red, and white. Find it at www.whimbeads.com and www.beadsbyblanche.com.

o Made from recycled factory sari remnants in India, silk sari ribbon is torn into narrow strips and then sewn together end to end into one continuous strand by various women's cooperatives. Sari silk is great to incorporate within organic style jewelry. It comes in a wide range of vibrant colors, and is available at www.leilaniarts.net.

p Blast from the past

When NYC bead importer York Beads closed a few months ago, they sold some of their remaining stock to the fine folks at A Grain of Sand, including these stunning striped seed beads. Unlike a lot of modern coated beads, these 6° seed beads are made of a clear glass base with the primary color applied on the inside lining of the hole and the stripe applied to an outer layer. This process lends the beads a special dimension similar to a glass paperweight. Available at www.agrainofsand.com.



Design challenge

Not all design challenges are based on specific supplies. Sometimes it could be a theme, a literary character, or just about anything else. When we heard that Preciosa was hosting a design contest around four "Afternoon Tea Party" color palettes they recently created (along with color experts at Pantone), we decided to play along, each selecting a different color palette.

(These ideas are for your inspiration; instructions are not available.)



Cassie

I immediately imagined a flowing cascade of crystals when I saw the Preciosa's "Fruity sundae" palette. I grabbed my 22-gauge steel wire and started attaching crystals randomly to a 11/4-in. (2.9 cm) steel wire frame that was formed using a mandrel. To help complete the design, I added dangling crystals for extra sparkle. Edgy yet elegant!



Bonnie Boblin (B&B reader)

When I saw the colors in the "Cupcake sweetness" palette, I knew I had to create something in a romantic style. I started by creating a bezel around the white opal chaton. Since I love metallics, I used beads that picked up the copper tone as the base for my bracelet.



Connie

I loved the colors in the "Citrus punch" palette. The flat backs and chatons were included, so I thought I would step away from stitching this time, and try something a little different. With epoxy clay and findings from Nunn Designs, I came up with a simple yet sparkling pendant and matching ring.



Mmmm... "Chocolate raspberry cheesecake"... what a wonderful combination — both in terms of flavor and color! For my piece, I linked chocolatecolored wood rings with small red beads for a long necklace. I added creamy-white faceted pearls to some of the links and raspberry-hued resin flowers to others, nestling Preciosa crystals into the flower centers.





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Celebrating excellence in bead artistry

Congratulations to all the finalists and winners of our annual BeadDreams competition! Hailing from all around the globe, these talented artists competed for prizes totaling \$12,400 in 10 categories: Seed Bead Jewelry, Finished Jewelry, Polymer Clay, Metal Clay, Ms. Maddie's Fabulous Florals, Crystal Jewelry, Handmade Beads or Buttons, Lampwork/ Glass, Objects or Accessories, and Wirework.

Special thanks to the prize sponsors: Fire Mountain Gems and Beads, Beadalon, Rio Grande, Create Your Style with Swarovski Elements, Art Clay World USA, Ms. Maddie's Bloom and the Berelowitz Family, Rings & Things, Wild Things Beads, Beaducation, and SoftFlex Company. Thanks also to Fusion Beads for sponsoring the display cases for the exhibit of these pieces at the Bead&Button Show in Milwaukee, Wisconsin, this past June.

Shown on these pages are the 1st place winners in each category plus the Best in Show, Runner-Up Best in Show, and People's Choice winners. To see all the finalists, go to www.BeadAndButton.com/BeadDreams.

FINISHED JEWELRY

Prize category sponsored by Rio Grande

Bouquet for Mime of Cologne

Alla Maslennikova, Russia Runner-up Best in Show prize category sponsored by Fire Mountain Gems and Beads





PEOPLE'S CHOICE

Prize category sponsored by Fire Mountain Gems and Beads

Xena

Monica Vinci. Italy

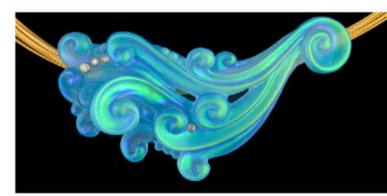




POLYMER CLAY
Prize category sponsored by Fire Mountain
Gems and Beads

Openwork Necklace

Eugena Topina, Maryland



LAMPWORK / GLASSPrize category sponsored by SoftFlex
Company

Splash PendantGregory Burgard, New Mexico



MS. MADDIE'S FABULOUS FLORALS

Prize category sponsored by Ms. Maddie's Blooms and the Berelowitz Family

Briar Rose

Marsha Wiest-Hines, Minnesota



OBJECTS OR ACCESSORIESPrize category sponsored by Rings & Things

Lady Tomiko Sakanaka, Japan



CRYSTAL JEWELRY
Prize category sponsored by Create
Your Style with Swarovski Elements

Homage to Endre Szász Kinga Nichols, Colorado

WIREWORKPrize category sponsored by Beaducation

Galaxy Kaska Firor, Ohio







METAL CLAY
Prize category sponsored by Art Clay World USA

Collected Memories

Patrik Kusek, California

HANDMADE BUTTONS OR BEADS

Prize category sponsored by Wild Things Beads

From Barcelona with Love

Vladislav & Kremena Ivanov, Bulgaria









Swarovski . 5mm Pearl Buttons!









Creating organic shapes in

Learn the tricks to making flourishes and branches in cubic right-angle weave (CRAW), and then use your new-found skills to make a statement necklace.

by Alla Maslennikova



1 Attach a needle to each end of a comfortable length of monofilament ("thread" from now on), and center a color D 15° seed bead. 2 With one needle, pick up a color A 15º seed bead and a D (figure 1, a-b). With the other needle, pick up an A, and cross through the D picked up with the other needle (aa-bb). Repeat this stitch twice, but pick up two As on the first needle instead of an A and a D (b-c and bb-cc).

3 Complete the first cube: With each needle, pick up an A, and cross through the D at the other end of the strip (figure 2). With one needle, sew through the

the next D. Continue through the four As on this side of the cube, and then sew through the adjacent D (figure 3). Repeat with the other needle to cinch up the opposite side of the cube (figure 4). The thread ends should be exiting opposite sides of the same D. Note: The D beads signify the front surface of the rope. **4** With one needle, pick up an A and a D. With the other needle, pick up an A, and cross through the D picked up with the other needle (figure 5, a-b and aa-bb). Repeat this stitch, but pick up two As with the first needle (b-c and bb-cc). **5** Complete the cube: With

adjacent A, sewing toward

for the length of the curve, sewing through an extra vertical bead at the end if needed (b-c and bb-cc).

other end, retrace the thread path, and pull the threads tight to create the curve



each needle, pick up an A, and sew through the corresponding A on the bottom layer (figure 6). With each needle, sew through the adjacent four side beads of the new cube, and exit the new D (figures 7 and 8). **6** Repeat steps 4–5 for the desired length.

Curves

1 Place the strip of beadwork vertically on your work surface, exiting a bead on the side you want the beadwork to curve toward. With each needle, sew through the next two vertical beads on this side, and cross through the next horizontal bead (figure 9, a-b and aa-bb). Repeat 2 Working back toward the (photo a).

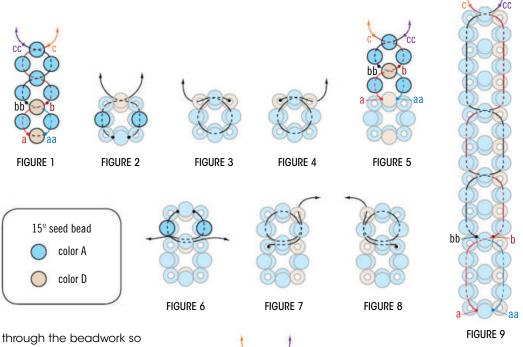
Branches

1 To begin a branch, work a cube but pick up two Ds instead of one in the first stitch (for a total of three beads), and cross the second needle through both Ds (figure 10, a-b and aa-bb). In the second stitch, pick up three As on one needle. Pick up an A on the second needle, and cross it through the last two As picked up with the first needle (b-c and bb-cc). Finish the cube with a single A on each needle (figure 11), and then cinch up each side as before. This will create a cube with two beads on one side on both the top and bottom surface. 2 Work a second cube as

in step 1, sewing through the pairs of beads on the top and bottom surface of the previous cube (photo b). **3** Sew through the beadwork so your needles exit opposite sides of a D. Begin to create the split that will become two separate ropes by stitching a cube off of this D. Sew

don't lose your needles

To prevent your needles from falling off the monofilament, thread the line on the needle, and then tie an overhand knot at the end of the short tail that passed through the needle's eye. The knot will be able to pass through the beads but won't slip through the eye of the needle.



through the beadwork so your needles exit opposite sides of the other D in the previous cube, and stitch an adjacent cube (photo c). This cube will share three adjacent side beads with the other cube in this row.

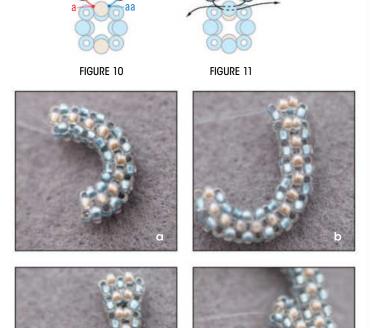
4 To complete the split, work in CRAW off of each cube. Do not share side beads between cubes (photo d).

Joins

To join two strips, align them where you want the join to be. Exit an edge bead on one strip, sew through the corresponding edge bead on the other strip, and sew through the edge bead on the first strip again. Repeat, sewing through an adjacent edge bead in the second strip (photo e). Retrace the thread path through the join a couple of times.

Accent beads

Exit an edge bead where you want to add an accent bead between two strips. On both needles, pick up an accent bead, and sew through the corresponding edge bead on the other strip (photo f). Retrace the thread path.



Difficulty rating









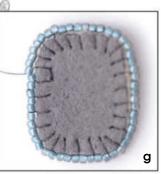


Materials

necklace 20 in. (51 cm)

- cabochons
 - 1 40 x 25 mm long oval or rectangle, kyanite
- 1 18 x 13 mm oval or rectangle, kyanite
- **2** 18 x 13 mm ovals, paua
- **4** 10 x 8 mm ovals, mother-of-pearl
- round white pearls
 - **4** 7 mm
 - **4** 6 mm
 - **6** 4–5 mm
 - **9** 3.5–4 mm
 - **4** 3 mm
 - 42 mm
- 15º seed beads
 - **5 g** color A (Toho 773, steel blue-lined crystal)
 - **15 g** color B (Miyuki 1105, silvery gray-lined crystal)
 - **3 g** color C (Miyuki 1521, light beige-lined crystal)
 - **3 g** color D (Miyuki 1522, golden beige-lined crystal)
- 1 hook clasp
- chain
 - 2 in. (5 cm) 3 mm link cable chain (small link)
 - 1 in. (2.5 cm) 6 mm link cable chain (medium link)
- 4 in. (10 cm) 22-gauge wire
- 1 2-in. (5 cm) head pin, 22-gauge
- 3 3 mm jump rings
- 2 5 mm oval jump rings
- · leather or Ultrasuede
- · beading foundation or felt
- transparent monofilament line, 2 lb. test
- · Fireline, 6 lb. test
- · beading needles, #11
- 2 pairs of chainnose, bentnose, or flatnose pliers
- roundnose pliers
- · wire cutters









Winter's embrace necklace



The template shown here (above) is based on Alla's original sketch (top) of her "Winter's embrace" necklace (pictured on p. 22). For a full-size necklace template, go to www.BeadAndButton.com/template.

Getting started

Begin by creating a lifesize drawing of your necklace. Made with 15°s, each CRAW rope measures approximately 4.5 mm in width. To make the necklace as shown, go to www. BeadAndButton.com/ template to print a full-size version of Alla's "Winter's embrace" necklace.

Cabochons

1 Cut both a piece of beading foundation and a piece of leather that is slightly larger (no more than 1 mm

at each side) than each cabochon.

- 2 Thread a needle with a comfortable length of Fireline, and make an overhand knot at the end. Stack the corresponding foundation and leather for a cabochon, and working near the edge, sew through the two layers from the foundation side. Sew through the layers again in the same direction to form a loop over the edge but before you pull tight, sew through the loop so the working thread is exiting at the edge (figure 12, a-b).
- 3 Pick up two color A 15° seed beads, and sew through the layers about 2 mm away, from the foundation side. Align the beads on the edge of the foundation and leather, and sew through the loop (b-c). Repeat this stitch around the cab, and sew through the first A added in the round (photo g).
- **4** Working off the beads added in the previous step, work a round of tubular

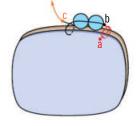


FIGURE 12

peyote with As (photo h).

- **5** Continue in peyote, working one or two rounds in colors B, C, and D 15° seed beads (darkest to lightest) to complete the bezel (**photo i**). If possible, select slightly wider beads for the bottom rounds and narrower beads for the top rounds so you won't have to work any decreases to make the bezel fit the cab perfectly. Do not end the thread.
- **6** Work as in steps 2–5 for the five remaining cabs.

Left neck strap

Work this neck strap beginning with the central spiral of the main rope (near the focal cab). All directionals in this section are based on the beadwork being positioned with the D 15°s facing up and the working thread at the top of the strip.

- 1 Using color A and D 15°s as in "2-needle CRAW," stitch a strip of nine CRAW cubes. Create a curve to the left as in "Curves." Work another CRAW cube. This is the beginning of the main rope, which is colored yellow on the template.
- **2** Working over four rows, create a split as in "Branches" **(photo j)**.
- **3** Continue working the main rope: Work four cubes, select-

ing larger 15°s on the right side and smaller 15°s on the left side to make a slight lean. Tighten the last two cubes as in "Curves" (photo k). Work 20–25 more cubes. End and add thread as needed.

- 4 Center a new thread in the end D of the branch 1 rope. Work 20–25 cubes. Cross the main rope over branch 1 where indicated on the template, and attach the ropes as in "Joins."
- **5** Continue the main rope until you get to the point where the first pearl should be attached. Using a 3.5-4 mm pearl, work a join between this part of the main rope and the initial spiral **(photo I)**.
- **6** Continue branch 1 until you get to the point where the first pearl in the 10-pearl section should be added. Join branch 1 to the main rope through the smallest pearl (photo m). Working two or three cubes at a time. continue branch 1, joining it to the main rope through the pearls. Use five pearls in gradually larger sizes and then five pearls in gradually smaller sizes. Check the shapes against the pattern frequently as you work. **7** After the pearl section is
- complete, cross the main rope over branch 1, and work







the point where branch 2 begins. Working over four rows, begin branch 2, and then continue working the main rope until your thread ends, or you reach branch 3. 8 To complete branch 1, work the end portion, attach it to the main rope, and join it to the first section: Begin this end with a new thread by working four cubes. Before continuing, connect it to the main rope with a join (photo n). Work three cubes, and create a curve through all seven cubes (photo o). Work a join with a 4 mm pearl (photo p). Continue branch 1, curving it according to the template, until it meets the main rope where it intersects with branch 2. Cross branch 1 over the main rope, covering the branch 2 split, and join









(photo q). Continue working branch 1 until it meets the starting end, and work a final cube to attach the ends. **9** Using the Fireline remaining on an 18 x 13 mm cab, sew the cab in place between branch 1 and the beginning spiral of the main rope (photo r). There is no set thread path — simply align the cab and sew through the appropriate beads in the bezel and the ropes. Note that where the cab meets the branch, the branch will be sitting higher than the cab, so you will want to attach an upper bead on the











branch. End the Fireline. **10** Continue working the main rope until you reach the end of it. Exit a side bead of the last cube, and make a loop: Pick up five As, and sew through the bead at the end of the rope again. Continue through the first three As picked up. Make a second loop: Pick up five As, and sew through the middle A in the previous loop again. Retrace the thread path, and then exit a side A on the front surface of the last cube in the main rope. Work a cube off of the bead, and then exit

cab with a lower bead on the

the end side bead. Pick up two As, and sew through the connector A between the two loops. Pick up two As, and sew through the end side bead on the last cube you stitched (see photo s for the completed double loop). 11 Working off the last cube you stitched, begin working on branch 3 for about 23 cubes, or until the beadwork reaches the portion of branch 3 you already started. Work one more cube to attach the branch segments. 12 Work as in step 8 to complete branch 2 (photo t). 13 Working as in step 9, refer

- peyote stitch: tubular
- · ending and adding thread
- overhand knot

Alla Maslennikova is an award-winnina beader from Moscow. See her 1st place BeadDreams 2015 necklace, "Bouquet for Mime of Cologne" on p. 16. Contact Alla at beadladyru@gmail.com or visit www.beadlady.ru to see more of her work.







to the template to attach a 12 x 8 mm cab at the points where branches 1 and 2 and branches 2 and 3 overlap.

Right neck strap and assembly

1 Repeat all the steps of "Left neck strap," but work all the curves in the opposite directions so this neck strap is a mirror image of the first one. Sew the two neck straps together in the center with a couple of joining stitches. 2 Using the Fireline attached to the remaining cabs, attach them to the neck straps as in step 10 of "Left neck strap." If needed, use a pearl on each side of the upper cab **(photo u)**.

3 Cut a 2-in. (5 cm) piece of 22-gauge wire, and make a plain loop: Make a right-angle bend about % in. (1 cm) from one end. Grasp the tip of the wire with round-nose pliers, and rotate the wire to make a loop. String a 4 mm pearl, and make another plain loop. Repeat

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to make another pearl unit.

- **4** On a head pin, string a 4 mm pearl, and make a plain loop.
- **5** Cut two 1-in. (2.5 cm) pieces of small-link chain and one 1-in. (2.5 cm) piece of medium-link chain.
- **6** Open a loop of a pearl unit, and attach it to one end of a small-link chain. Repeat with the other pearl unit and small-link chain.
- **7** Open a 3 mm jump ring, and use it to attach the other loop of a pearl unit to the

hook clasp. Using another 3 mm jump ring, attach the other pearl unit to the medium-link chain. Use the final 3 mm jump ring to attach the pearl dangle to the end of the medium-link chain (photo v).

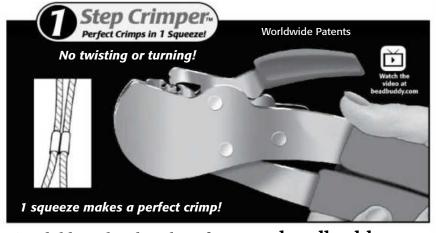
8 Open an oval jump ring, and attach one chain to the end loop on a neck strap (photo w). Repeat with the other chain and the remaining neck strap. ●











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Build your business through publishing

Share tutorials in magazines to build credibility and name recognition.

by Leslie Rogalski

hear so many beaders say they wouldn't even consider submitting to a magazine because magazines only publish designs from "famous" beaders. This is so not true! Many editors spend a lot of time searching for new designs from new artists. But you don't have to wait to be discovered. Follow these tips on presenting a good design with proper instructions and you, too, could see your name in print.

Know the magazine

Above all, know what is published in your targeted magazine. It sounds like a no-brainer, but don't send a wire cuff project to a bead magazine unless the magazine features wire designs.

Every magazine has submission guidelines and contact information on their websites. Do they want the actual piece or just good photos first? What are they looking for? An editorial calendar may be posted listing specific styles, themes, and deadlines. And remember that magazines also like non-project ideas such as artist profiles, product reviews, tips, and other topics related to our experience as jewelry makers.

Be original

Your submission must offer something new. Have you come up with a unique way to stitch a new bead shape, combine stitches, mix media, or simplify a method? Make sure you are not just repeating something learned in a class or from another magazine project! It is okay to be inspired by another design, but make sure you credit that artist. And since there may be simultaneous creations by like-minded beaders, editors may say sorry, we have something similar. Don't take it personally — it happens.

All about the braids

Be thorough

You may or may not need to send a manuscript (instructions if it's a project) as part of your submission but if your submission is accepted, a manuscript will be required. Make sure you're prepared for that eventuality by writing your tutorial before you submit it for consideration.

My favorite method for tracking

project development (and to help remember what I did!) is to stitch a step, place it on a piece of paper, scribble what's being shown, and take a picture. This instantly shows which shot is for which step, which is handy when you have lots of step shots that look similar! The magazine staff may give your photos to a staff illustrator who draws



Keep track of your design in progress: put your work down, jot notes about what you did, and snap a photo.

the gorgeous illustrations we see in print, so shots should be very clear, well lit, and close up. Using bead colors that photograph well also helps (black and clear often do not).

Look at published step-by-step projects. They start from the very beginning — as in, how much thread on the needle and how long a tail to leave. Include everything and let the editors edit. Remember you are teaching someone else — they don't know anything yet. Refer to the step photos and your notes as your guide. Be sure to keep the step number and the photo number matched. Write step 1, and simply put "PHOTO 1" or "FIGURE 1" after it.

Be ready to recreate a piece at least twice. The first time, don't worry about a finished piece. Track what you do as you

refine the design. Making it in stages is the perfect way to practice, and ultimately to write good instructions. The final design is made for creating clear step shots and eventually the actual piece to send to the editors.

Besides knowing how you made it, you should also know exactly what went into it. Know specifics for everything: product numbers (if applicable),

how many seed beads?

To figure out how many grams you use in a piece: As you're working, pour out a small specific amount to start, say 2 grams. If you need more beads, keep track, writing the additional amounts in your notes. Subtract the weight of the leftovers from the total to know how many grams you used in the piece.

colors, quantities (in grams for seed beads — see sidebar, above), and other tools needed (thread, size of beading needle, findings, etc.). Note your source for every bead with the vendor/shop name and website where the materials can be purchased. If you bought them a long time ago, verify that they're still available. Beads are not a standardized commodity, and something that was easily found five years ago may be unavailable now.

Be smart

Each magazine has their own style, so keep your document simple. Don't use fancy formatting. Use one font, one size. The editor will put your submission in their style. Include a brief description, the "romance" of the story, including what inspired it, how did its name come about, what technique is used, etc.

Please, test your instructions and proofread your work. Have someone else proofread, too. Typoes, grammer and spelling errrs are not perfeshionnal.

Once you have the tutorial written, a finished piece, and step shots, you are ready to submit. If guidelines say to send a photo rather than a finished piece, take a full shot and several detail shots on a plain background. Don't use fancy props. Send a couple of your step shots, too, and maybe the first page of your text so they see how you write.

Every published project shares an artist bio. Keep yours about beading, art, and interesting life tidbits. How long

have you been beading? How did you get interested? Do you teach? Sell your work? Do you knit or work in wire, too? Where do you live? Remember to send a nice photo of yourself.

Market savvy

Getting published in a bead magazine is a good way to boost your "street creds" as a viable commodity in the bead world, especially if you want to teach or sell your design kits. It also looks great to have a magazine with your design on display in a class or at a retail craft show!

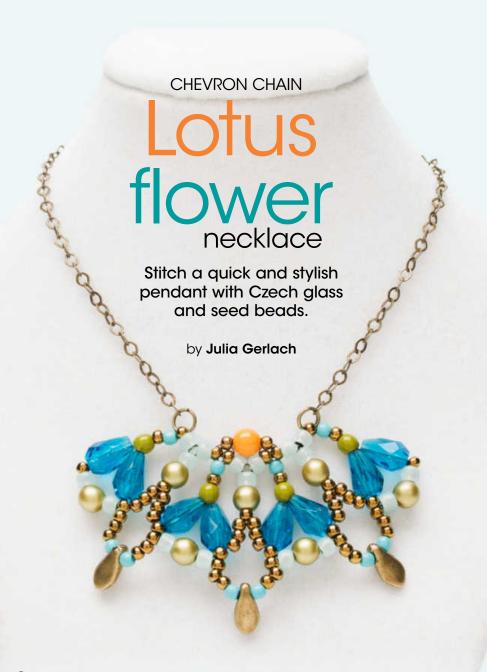
See you in print! •

Leslie Rogalski is a bead and jewelry artist, designer, editor, and teacher. She has appeared in many publications and on the public television show "Beads,



Baubles, and Jewels." She also has a Craftsy class, "Essential Seed Bead Techniques," and is the creative director for BeadSmith.
Follow her Sleepless Beader Facebook page and visit her shop at www.sleeplessbeader.com.





1 Attach a stop bead to 1 yd. (.9 m) of thread, leaving a 6-in. (15 cm) tail. 2 Pick up a 2 mm round bead, an 11º seed bead, a 3 mm round bead, a 7 x 5 mm teardrop bead (narrow end first), an 11° , an 8° seed bead, a color A 4 mm round bead, an 8°, an 11°, and a teardrop (wide end first). Sew back through the first three beads picked up in this step (figure 1, a-b).

3 Pick up an 11º, two 8ºs, an A 4 mm, and four 11°s, and sew through the 11° below the previous teardrop (b-c).

4 Pick up three 11°s, a 2 mm, a pewter drop, a 2 mm, and seven 11°s, and sew back through the 11º closest to the A 4 mm as well as the A 4 mm and the following 8° (c-d).

5 Pick up an 8°, an 11°, a 2 mm, an 11°,

a 3 mm, and a teardrop (narrow end first). Sew through the fifth 11º below the previous A 4 mm (figure 2, a-b).

6 Pick up an 8°, an A 4 mm, an 8°, an 11º, and a teardrop (wide end first), and sew back through the 3 mm, 11º and 2 mm added in the previous step (b-c).

7 Repeat steps 3-6 twice (c-d).

8 Sew through the next 11°, two 8°s, and two 11°s at the top of the beadwork (figure 3, a-b). Pick up an 11°, and sew through the two 11°s your thread just

exited, and continue through the next two 8° s and two 11° s (b-c).

9 Pick up an 11°, and sew though the two 11°s your thread just exited, and continue through the next two 8°s, 11°, and 2 mm (c-d).

10 Sew through the beadwork to exit



Kits for this necklace is available at www.JewelryAndBeadingStore.com and participating bead shops. To find a shop near you, visit www.BeadShopFinder.com.

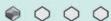
Difficulty rating











Materials

necklace 24 in. (61 cm) with 2 x 1-in. (5 x 2.5 cm) pendant

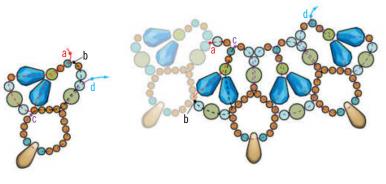
- **8** 7 x 5 mm teardrop beads (blue zircon)
- 3 3.8 x 7.8 mm pewter drops (antique
- 4 mm Czech glass round beads
 - **7** color A (alabaster pastel lime)
 - 1 color B (shiny pumpkin)
- 4 3 mm Czech glass round beads (shiny pea green)
- 10 2 mm Czech glass round beads (shiny turquoise blue)
- 17 8° seed beads (silver-lined light peridot opal)
- **59** 11º seed beads (antique bronze)
- 2 4 mm 22-gauge jump rings (antique brass)
- 24 in. (61 cm) 2 mm oval-link chain (antique brass)
- beading needles, #12
- · Fireline, 8 lb. test
- 2 pairs of bentnose, flatnose, and/or chainnose pliers

Basics, p. 82

- · ending and adding thread
- · opening and closing loops and jump rings

Julia Gerlach is the editor of Bead&Button, Contact her at jgerlach@beadandbutton.com.





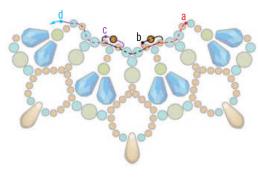
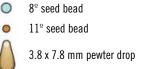


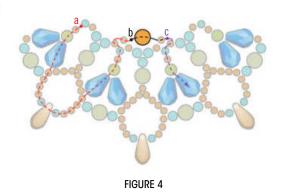
FIGURE 1 FIGURE 2 FIGURE 3

the last 11° added, with the needle pointing toward the other 11° added at the top of the piece (figure 4, a-b). Pick up a color B 4 mm round bead, and sew through the other top 11° (b-c). Remove the stop bead, snugging up the beadwork if necessary, and end the threads.

11 Open a 4 mm jump ring, and slide it through an edge 11° at the top of the pendant. Attach an end link of chain, and close the jump ring. Repeat on the other side of the pendant with the remaining jump ring and the other end of the chain. •











The Original

Disappointed by her lariat necklace (above, left), Mortira Natasha vanPelt wrote "...elements of some of my favorite successful designs are there, and yet... blech." Immediately, I saw several related issues that could be resolved with one major change.

Notice all the points. The repetitious v-shapes of the strand, the leaves, and the petals are all sharp points. Though not physically harmful, this visual sharpness is not inviting. We're drawn to jewelry that has a sensuous appeal, that appears as if it will feel as beautiful to the skin as it looks to the eye.

Another issue is lack of fluidity. The purpose of the lariat style is to draw the eye vertically along the strand down to the tassels, elongating the torso. In this

lariat the journey is a choppy one, broken up by highly contrasting colors. Such high contrast forces the eye to hop, as if on stepping stones, from aqua to cobalt to black. These highly contrasting colors also make the strand so busy and dense that it competes with the tassels for attention.

The Solution

When the strand is a single, unified color (above, right), it's articulated points dissolve. We now see a long, fluid strand. A single color also lightens the strand so it complements rather than competes with the tassels. Our visual journey is a smooth one.

I would also consider adding several aqua fringe. More fringe will plump up the tassels, reduce the visual sharpness of the leaves and flowers, making them lush and soft.

The sensory appeal of jewelry is often overlooked by designers. It's more subtle than getting color and composition just right. Yet you can see the possibilities that open up when you're mindful of it. With these simple changes the entire piece can become a touchable, sensuous delight. •

Margie Deeb is an artist, designer, color expert, and author. She has written The Beader's Guide to Jewelry Design, the award-winning book The Beader's Color Palette, and The Beader's Guide to Color, plus numerous articles and publications. Contact her at www.margiedeeb.com.





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BEAD WEAVING



Rivoli component

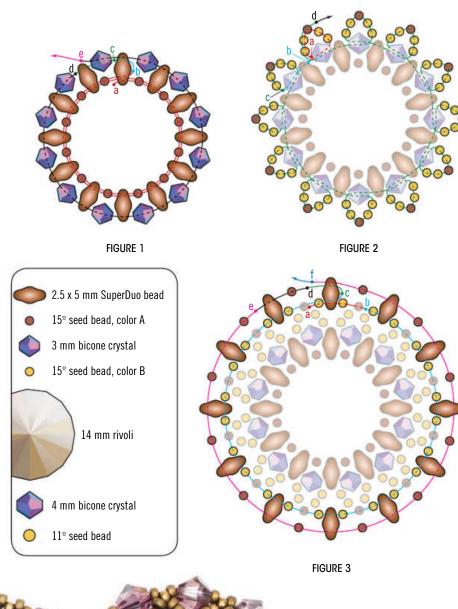
1 On 2 yd. (1.8 m) of thread, pick up a repeating pattern of a SuperDuo and a color A 15° seed bead 12 times. Sew through the beads again to form a ring (not shown in figure for clarity), leaving a 6-in. (15 cm) tail. Retrace the thread path once more (figure 1, a-b), and sew through the open hole of the SuperDuo your thread is exiting **(b-c)**.

2 Pick up a 3 mm bicone crystal, and sew through the open hole of the next SuperDuo (c-d). Repeat this stitch 11 times to complete the round. Retrace the thread path (not shown in figure for clarity), exiting the first 3 mm added (d-e). End the tail.

3 Pick up two color B 15° seed beads, an A, and two Bs, and sew through the 3 mm your thread is exiting, going

in the same direction, to form a picot (figure 2, a-b). Continue through the next SuperDuo and 3 mm (b-c). Repeat this stitch 11 times, and sew through the first three beads added in the first picot, exiting the A (c-d).

4 Pick up a B, a SuperDuo, and a B, and sew through the A in the next picot (figure 3, a-b). Repeat this stitch 11 times to complete the round, and





Difficulty rating









Materials

bracelet 71/8 in. (18.1 cm)

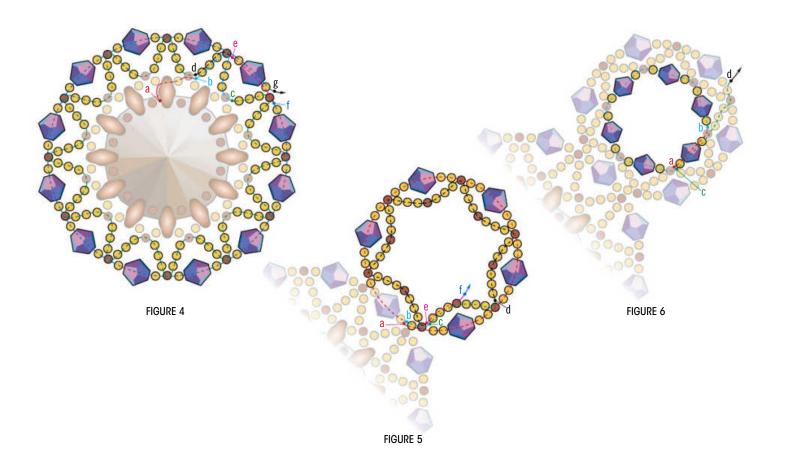
- 3 14 mm rivolis (Swarovski, crystal lilac shadow)
- 6 g 2.5 x 5 mm SuperDuo beads (bronze)
- bicone crystals (Swarovski, crystal lilac shadow)
 - **54** 4 mm
 - **64** 3 mm
- 12 11º seed beads (Miyuki 2006, matte metallic dark bronze)
- 15° seed beads
 - 1 g color A (Miyuki 457, dark metallic
 - 3 g color B (Miyuki 2006, matte metallic dark bronze)
- 1 ball and socket clasp (brass)
- 2 4–6 mm jump rings (brass)
- · Fireline, 4 lb. or 6 lb. test
- beading needles, #11 or #12

Basics, p. 82

- ending and adding thread
- opening and closing jump rings

Szidonia Petki is a self-taught beader who lives in Italy and loves the rich colors and intricate patterns of vintageinspired jewelry. When not beading, she spends her time reading mystery books, watching movies, or listening to music. Contact her at spetki@gmail.com, or visit www.byallbeads.com and Sidonia's handmade jewelry on YouTube.

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.



retrace the thread path (not shown in figure for clarity). Continue through the first B and SuperDuo added (b-c), and sew through the open hole of the same SuperDuo (c-d). Tighten the thread so the beadwork begins to cup.

- **5** Pick up an A, and sew through the open hole of the next SuperDuo (d-e). Repeat this stitch 11 times to complete the round (e-f), but do not pull the thread tight. Place the 14 mm rivoli face down in the beadwork. Pull the thread tight to close the beadwork around the rivoli, and retrace the thread path again to tighten. Exit a SuperDuo.
- **6** Sew through the other hole of the same SuperDuo, the next B, and the following A **(figure 4, a-b)**. The figure shows just the beads visible from the backside of the beadwork.
- **7** Pick up three Bs, an A, and three Bs, and sew through the next A to form a picot **(b-c)**. Repeat this stitch 11 times to complete the round **(c-d)**. Continue through the first four beads in the first picot, exiting the A **(d-e)**.

8 Pick up a B, a 4 mm bicone crystal, and a B, and sew through the A in the next picot **(e-f)**. Repeat this stitch 11 times to complete the round, and retrace the thread path (not shown in figure for clarity). Sew through the first B, 4 mm, and B added **(f-g)**.

Crystal component

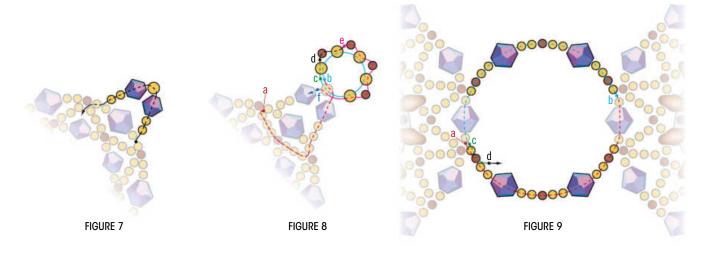
- 1 Continuing with the thread from the rivoli component, pick up a B, an A, and two Bs, and then pick up a repeating pattern of a 4 mm, two Bs, an A, and two Bs four times. Pick up a 4 mm, two Bs, an A, and a B, and sew through the B, 4 mm, and B your thread exited at the start of the step to form a ring (figure 5, a-b). Continue through the first B and A added (b-c).
- 2 Pick up three Bs, an A, and three Bs, and sew through the next A in the ring to form an arch (c-d). Repeat this stitch five times to complete the round (d-e). Continue through the first four beads added in the first arch to exit an A (e-f).

 3 Pick up a B, a 3 mm, and a B, and sew through the A in the next arch added in the previous round (figure 6, a-b).

Repeat this stitch five times to complete the round (b-c), and continue through the beadwork as shown to exit the third A from the connection point on the outside edge and the next B (c-d).

Clasp connection

- 1 Pick up two Bs, a 3 mm, an 11° seed bead, a 3 mm, and two Bs, skip the next B, 4 mm, and B, and sew through the following B (figure 7).
- **2** Sew through the beadwork to exit the 11° just added (figure 8, a-b). Pick up five 11°s, and sew through the 11° your thread is exiting to form a loop (b-c). Continue through the first 11° just added (c-d).
- **3** Pick up an A, and sew through the next 11° in the loop (**d-e**). Repeat this stitch three times, and sew through the next 11° (**e-f**). Sew through the surrounding beadwork, and retrace the thread path through the loop. End the thread. This completes one end component.



Do it all again

Repeat all the steps for "Rivoli component," "Crystal component," and "Clasp connection" to make another end section.

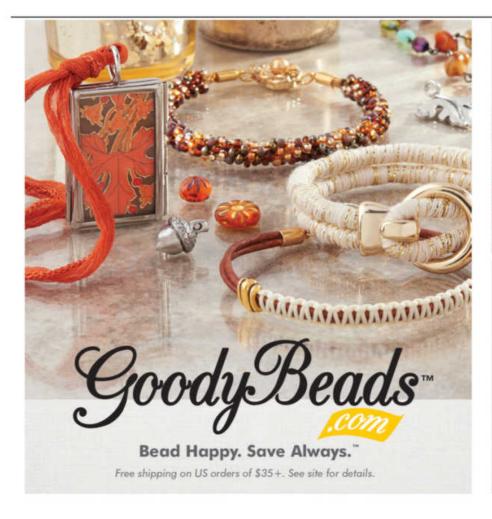
Center rivoli component

1 Repeat all the steps of "Rivoli component" to make a third component.
2 Pick up a B, an A, two Bs, a 4 mm, two Bs, an A, two Bs, a 4 mm, two Bs, an A, and a B. On the rivoli component of

an end section, sew through a B, 4 mm, and B on the opposite side from where the crystal component is attached (figure 9, a-b). Pick up the same beads you just added, and sew through the B, 4 mm, and B your thread exited at the start of the step (b-c). Continue through the next B and A (c-d).

3 Repeat steps 2-3 of "Crystal component," and end the working thread.

- **4** Attach 1 yd. (.9 m) of thread to the center rivoli component, exiting the B, 4 mm, and B opposite the crystal component connection. Repeat steps 2–3 to attach the center rivoli component to the other end section.
- 5 Open a 6 mm jump ring, and attach one half of the clasp to the small loop on an end section. Repeat on the other end of the bracelet. ●









Neck strap

1 On a comfortable length of thread, pick up four peanut beads, and sew through them again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the next three peanuts (figure 1, a-b). **2** Working in right-angle weave (RAW), pick up three peanuts, sew through the peanut your thread exited at the beginning of this step, and continue through the first two peanuts just added (b-c). Sew through the beads in this stitch again to cinch up the beads. Work an additional 34 RAW stitches, cinchina up each stitch. End and add thread as needed.

Components

- 1 With the strip of beadwork horizontal, sew through the last stitch to exit the bottom peanut (figure 2, a-b). This will put you in position to add a component.
- **2** Pick up a color A 15° seed bead, a 3 mm bicone crystal, and an A, and sew

FIGURE 4

through the same peanut your thread exited at the start of this stitch and the next A and 3 mm just added (b-c). Retrace the thread path to cinch up the beads.

3 Pick up an A, a peanut, and an A, sew through the 3 mm your thread exited at the start of this step, and continue through the following A and peanut just added (figure 3).

- 4 Pick up seven peanuts and an 8 mm bead, and sew through the peanut your thread exited at the beginning of this step. Continue through the seven peanuts just added (figure 4, a-b).
- **5** Pick up eight peanuts, and sew through the peanut at the top of the 8 mm to form a ring **(b-c)**. Sew through the ring of 16 peanuts, and continue through the next peanut **(c-d)**.
- 6 Pick up an A, a 3 mm, and an A, skip a peanut, and sew through the following peanut (figure 5, a-b). Repeat this stitch six times for a total of

eight crystals surrounding the ring of peanuts (b-c). Sew through the next A and 3 mm at the top of the ring (c-d).

- **7** Sew through the beadwork to exit the outer side bead of the last RAW stitch on the neck strap as shown **(d-e)**. Work five RAW stitches using peanuts.
- **8** Work as in steps 1–7 to make a strap with a total of nine components.
- **9** Work an additional 30 RAW stitches using peanuts to complete the neck strap.

Clasp

- 1 With the working thread, pick up nine As and the loop of the toggle ring, and sew back through the peanut to form a loop on this side of the peanut (figure 6, a-b). Pull the thread tight.
- 2 Pick up nine As, and the same toggle loop, and sew back through the peanut to form a loop on this side of the peanut (b-c). Pull the thread tight.

FIGURE 6

Difficulty rating









Materials

necklace 16 in. (41 cm)

- **9** 8 mm round beads (synthetic moonstone, matte blue/gray)
- 14 g 2 x 4 mm peanut beads (457A, copper metallic)
- 72 3 mm bicone crystals (Swarovski, crystal silver shadow)
- 1 g 8º seed beads (Miyuki 2028, matte sea foam luster)
- **2 g** 11º seed beads (Miyuki 2028, matte sea foam luster)
- 1 g 15° seed beads, color A (Toho 221, bronze)
- 1 g 15^o seed beads, color B (Miyuki 2028, matte sea foam luster)
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- 1 toggle clasp

Basics, p. 82

- right-angle weave: flat strip
- ending and adding thread

Alice Kharon has been beading for 10 years and specializes in wearable



contemporary jewelry. Contact her at alice.kharon@yahoo.com.

Watch a video on right-angle weave at www.BeadAndButton.com/videos.

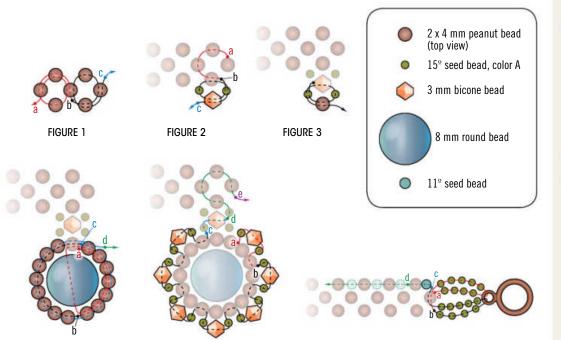
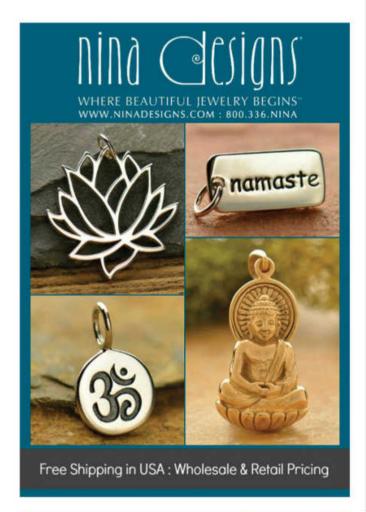


FIGURE 5





- 1 With the working thread, pick up an 11°, and sew through the next top peanut in the neck strap (c-d). Repeat this stitch for the length of the neck strap using an even tension. At the end of the strap, pick up an 11°, and sew through the end bead of the first stitch.
- **2** Repeat steps 1-2 of "Clasp" to add the toggle bar.
- **3** To embellish the bottom row, pick up an 11°, and sew through the following bottom peanut in the neck strap. Repeat this stitch twice. Pick up an 8°, and sew through the next peanut. Pull the thread tight.
- 4 Repeat step 3 seven times.
- **5** Pick up an 11°, and sew through the following peanut. Repeat this stitch twice. The next peanut should have a

make it longer

To add length, work an additional even number of RAW stitches on each end of the necklace, and embellish with size 11° seed beads only. Eight stitches will add approximately 1½ in. (3.2 cm) of length.

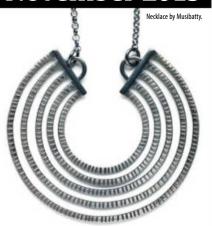
component attached to it. Pick up a color B 15° seed bead, and sew through the next peanut. Repeat this stitch once.

6 Repeat step 5 eight times.
7 Repeat step 3 eight times, and then finish embellishing the neck strap by working three more stitches with 11°s. End both the working thread and tail. ●









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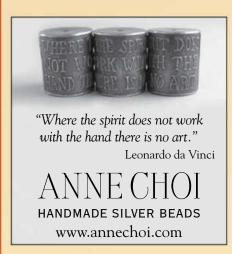
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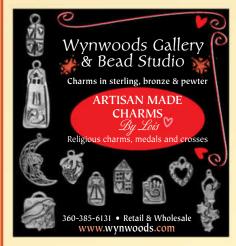




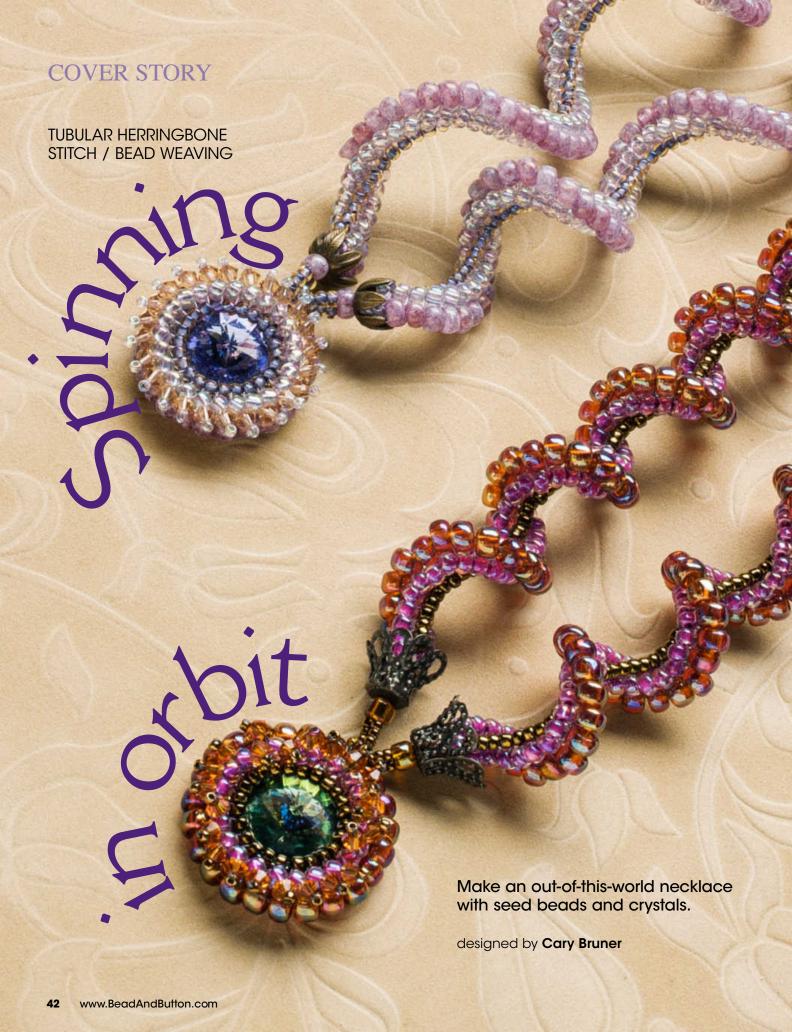










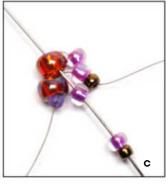




Pendant

- 1 On a comfortable length of thread, string a stop bead, leaving an 8-in. (20 cm) tail. Pick up a 6º seed bead, an 8º seed bead, an 11º seed bead, and an 8°, and sew through the 6° again. Pull the thread tight to form the beads into a ring (photo a). **2** Pick up a 6° and an 8° , and sew through the following 8° and 11° (photo b) 3 Pick up an 11° and an 8°, and sew through the next 8°. Skip the following 6°, and sew through the next 6º added in step 2 (photo c). Keeping the tension tight, shape the beads with your fingers into a tube with four columns with the same bead type in each column (photo d).
- 4 Pick up a 6° and an 8°, and sew down through the next 8° in the previous round (photo e), and continue up through the following 11° (photo f).
- **5** Pick up an 11° and an 8°, and sew down through the next 8° in the previous round, and continue up through the 6° added in the new round (photo g).
- **6** Work as in steps 4-5 20 more times for a total of 23 rounds. End and add thread as needed.
- **7** Join the tube into a ring as follows:
- With the working thread, make sure the beadwork isn't twisted, and sew through the 6° on the opposite end (photo h).
- Sew back through the 8º in an adjacent column on the

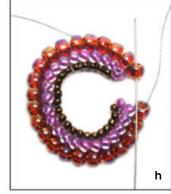












Difficulty rating











Materials

lavender necklace 16 in. (41 cm) with 11/6 in. (2.9 cm) pendant

- 1 14 mm rivoli (Swarovski, tanzanite)
- 23 3 mm bicone crystals (Swarovski, light Colorado topaz)
- **20 g** 6º seed beads (Toho Y103, hybrid stone pink)
- 15 g 8º seed beads (Miyuki 250, crystal AB)
- **3 g** 11º seed beads (Miyuki F356, purple oil)
- 1 g 15° seed beads (Miyuki 250, crystal AB)
- 4 10 x 8 mm bead caps
- 1 toggle clasp
- · Fireline, 6 lb. test
- beading needles, #12

pink/amber necklace colors

- 14 mm rivoli (Swarovski, vitral medium)
- 3 mm bicone crystals (Swarovski, topaz)
- 6º seed beads (Miyuki 257, transparent topaz AB)
- 8º seed beads (Miyuki 264, raspberry-lined crystal AB)
- 11º seed beads (Miyuki 457, metallic dark bronze)
- 15° seed beads (Toho 221, bronze)

green pendant colors

- 14 mm rivoli (Swarovski, crystal verde)
- 3 mm bicone crystals (Swarovski, bronze shade)
- 6º seed beads (Toho Y182, opaque olive luster green)
- 8º seed beads (Toho 1704, gilded marble lavender)
- 11º seed beads (Miyuki 318i, green tourmaline amber)
- 15º seed beads (Miyuki F460i, green bronze matte)



for a simpler look

Instead of making neck straps, string the pendant on satin cord, or add additional 15°s when making the bail, and slide the pendant on a chain.

N Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

same end of the tube, and continue through the corresponding 8° on the opposite end of the tube (photo i).

- Sew up through the 11º in the adjacent column on this end of the tube, and continue through the corresponding 11º on the opposite end of the tube (photo j).
- Sew down through the 8° in the remaining column, and continue through the corresponding 8° on the opposite end of the tube (photo k). Pull the thread tight.
- 8 Sew through the beadwork to exit an 11°, and sew through the round of 11°s to cinch up the beads. Sew through the beadwork to exit an 8º in an adjacent round.
- 9 Pick up three 15° seed beads, sew through the 8° your thread exited at the beginning of this step to form a picot, and continue through the following 8º (figure 1, a-b).
- 10 Pick up two 15°s, sew down through the first 15° added in the previous picot and the 8° your thread exited

at the beginning of this step, and continue through the following 8º to form a new picot (b-c). Repeat this step around the ring of 8°s, ending when there is one 8º left for a total of 22 picots.

11 Sew up through the end 15° in the first picot. Pick up a 15°, and sew down through the end 15° in the last picot (figure 2, a-b). Continue through the 8° your thread exited at the beginning of this step, the next 15°, and the 15° just added **(b-c)**. 12 Place the rivoli face down inside the bezel, and sew

- through the center 15°s of the picots (photo I). Pull the thread tight to cinch the beads, and retrace the thread path of the ring of 15°s twice to secure the rivoli.
- 13 Sew through the beadwork to exit an 8° on the front of the bezel. Pick up a 3 mm bicone crystal and a 15°. Sew back through the 3 mm, and continue through the following 8º (figure 3, a-b). Repeat this step around the ring of 8°s for a total of 23 bicone

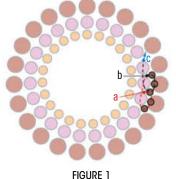
embellishments (b-c).











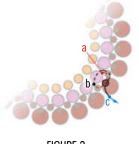




FIGURE 3



14 To make a bail: Sew through the beadwork to exit a 6º, pick up six 15ºs, and sew through the same 6º again to form a loop. Retrace the thread path to reinforce the connection. End the working thread, remove the stop bead, and end the tail.

Neck straps

1 Work as in steps 1-5 of "Pendant" for your desired length. Gentle spirals will naturally form as the tube is stitched. The length will shorten when the columns are cinched after steps 2 and 3, so for a 16-in. (41 cm) necklace, make each neck strap approximately 11 in. (28 cm) long when laid out flat without stretching the spirals. Depending on the thread tension, this will result in a 7-in. (18 cm) neck strap

when cinched. Fnd and add thread as needed.

- 2 With the working thread exiting the end 6°, sew through the beadwork to exit the second-to-last 11º with the needle pointing toward the tail. Sew through the entire column of 11°s. and exit the end 11°. Gently pull the thread tight to cinch the beads, which will form distinct spirals. Make a few half-hitch knots to secure the spiral shape.
- **3** Sew through the beadwork to exit an end 6° with the needle facing the other end. If your working thread is shorter than 18 in. (46 cm), end the thread and add a new one. Sew through the entire column of 6°s with your thread exiting the end 6° to cinch up the beads. 4 With the working thread, pick up a bead cap, a 6°,

three 11°s or 15°s, half the toggle clasp, and three 11°s or 15°s. Sew back through the 6°, the bead cap, and the 6° your thread exited at the start of this step. Retrace the thread path to reinforce the connection.

- **5** Remove the stop bead. and attach a needle to the tail. Work as in step 4, but sew through the bail on the pendant instead of the toggle loop. End the tail.
- **6** Work as in steps 1–5 to make a second neck strap.

Carv Bruner works and teaches at Bead Haven in Las Vegas. She finds that patience comes naturally when she remembers her own humble start. Email her at creationsbycary@aol.com or visit www.creationsbycary.etsy.com.

• 14 mm rivoli (Swarovski, golden

cream/topaz pendant

- shadow) • 3 mm bicone crystals (Swarovski, golden shadow)
- 6º seed beads (Miyuki 577, dyed butter cream silver-lined alabaster)
- 8º seed beads (Miyuki 457L, metallic light bronze)
- 11º seed beads (Miyuki F460S, purple frosted iris matte)
- 15° seed beads (Toho 465A, crystal-lined bright gold)

Materials are available at Bead Haven in Las Vegas at (702) 233-2450 or www.beadhaven.com

Basics, p. 82

- herringbone stitch: tubular
- · ending and adding thread
- · half-hitch knot
- · attaching a stop bead



Following her 11:5S

A former software manager, Melanie Potter took a leap of faith — and landed on her beady feet.

by Lori Ann White

In 1999, Melanie Potter was living the American Dream: a job in high tech, a home on the central coast of California, a wonderful family. When she had time, she satisfied her creative urges by painting watercolors, or — on a more practical level — couture sewing.

Fast-forward 16 years and Potter is still living the dream, but it's her own dream now. She's a noted bead artist, designer, teacher, and founder of Beads on the Vine, an extremely successful beading retreat that pairs world-class teachers with the beautiful surroundings of the San Luis Obispo wine country. She's also a bead businesswoman; her website www.schoolofbeadwork.com carries kits for her own designs and those of Carol Wilcox Wells. And Potter was recently selected to teach the 2016 Bead&Button Show Master Class in bead stitching.

Beady beginning

To hear her tell it, the path leading Potter toward her own vision of beaded bliss was well paved. The first flagstone on Potter's new life path was laid by her daughter, Christina. "Christina took a class when she was 12 and made a pair of earrings — with 15° seed beads. I was amazed." Potter laughs, clearly still proud of her daughter's ability.

"I asked her to show me what she did, and that's how I started."

Potter also proved adept
with beads and began to
create her own designs.
She adopted chevron
stitch as her go-to
stitch. "I thought
there was a lot of
potential in it,"
she says. "It's

such a unique stitch, very organic. It makes the most gorgeous petals. I love that about it." She is a master at creating pieces that are lacy, yet substantial; delicate, yet strong.

Retreats to move forward

The next step on Potter's new course was Beads on the Vine — she didn't know it at the time, but it proved to be one giant step for Beadkind. "I was still working as a program manager in the software business then," she says. "I just thought it would be fun to bring teachers here to California's Central Coast."

Fourteen years later, the retreat is still going strong, attracting top instructors such as this year's teachers — Cynthia Rutledge, Laura McCabe, and Maggie Meister — and beaders from all over the country. Who wouldn't want to spend three days at a winery enjoying gourmet lunches and sipping the local product? And beading, of course!

More importantly, Beads on the Vine paved the way to Potter's next destination on her journey: teaching. In addition to three new pieces by the guest instructors, Potter began offering her own designs at her retreats. They proved so popular, she says, that "people started demanding I teach one every year." The call for her skills spread far beyond Beads on a Vine, and in 2003 she quit her job at the software company.

One of the most important guides Potter had during her early development as a professional beader was Carol Wilcox Wells, whom she met when she invited Wells to teach at Beads on the Vine.

"She was a wonderful mentor," Potter says. "She's very wise and kind, and she was definitely a great influence." The two women joined forces to create the School

The "Palazzo
Lanterna"
pendant
was inspired
by 15th century Italian
lanterns still found on
historical buildings.



of Beadwork website to sell the kits they had created for the retreat. Wells is now in semi-retirement — "She's beading more for galleries, which was always a dream for her" — but School of Beadwork still sells her kits.

"I would love to bring on other artists,"
Potter says, but she feels she doesn't currently have the resources to expand while still maintaining the high quality of School of Beadwork's kits and customer support. And by focusing on her own designs, she can guarantee her customers will get expert help if they need it.

Now that Potter is truly on the path to beaded bliss, life has settled into a new sort of routine. Instead of sitting in meetings, she teaches classes. Instead of software deadlines, she has publication deadlines.

"I say I have my winters off," she says, "but winters are for new designs and pattern writing." After her winter "slow" time, Potter ramps up kit production in preparation for a summer and fall spent crisscrossing the U.S. to teach. Her husband, Scott, helps keep the business running smoothly. Daughter Christina also helped for several years before launching her own business as a craft baker. "She would bead all the samples that I couldn't get to myself," Potter says. She

Sometimes the only way to find problems with a design is to have someone else make it.

also considers her students an invaluable resource. "For one thing, they're always extremely sweet." They're also eager test beaders, and Potter appreciates their help. "Sometimes the only way to find problems with a design is to have someone else make it," she says.

People pleaser

Potter also takes comments to heart when designing new pieces. "I've been trying some new things," she says. "I like to go my own way, but I know a lot of my students like peyote, and I also want to please my audience." Her "Archipelago" pendant is certainly a crowd-pleaser; it's a solid-looking, geometric piece, inspired by a tortoise's shell but jazzed up with crystals. "Swing of Things," her latest Beads on the Vine design, is another example of her more structured direction, this time melded with her beloved chevron chain. "The necklace is very structured, with a lot of peyote, but it's also very organic. It's like a marriage of the two styles."

After a decade-and-a-half of hard work, the path Potter is following is no longer new, but she hasn't slowed down. "As long as I'm still enjoying the process I'll keep going," she says. She pauses. "With drawing, I study the world, and I try to make the drawing in its likeness. With beading, I usually just see where I'm going. I get little happy accidents that turn into something pretty amazing." That's what happens when you follow the (thread) path to beaded bliss.

Lori Ann White is a freelance writer whose favorite topics are beads, physics, and martial arts — sometimes in that order. Contact her at www.lori-ann-white.com.



Top: Potter recently taught "Swing of Things" at Beads on the Vine.

Middle: "Flora" features chevron chain flowers on a lattice panel.

Below: Potter's "Bejeweled Garland Choker" was a *Bead&Button* project in June, 2012.





Twisted herringbone tube

- 1 On a comfortable length of thread, pick up four 15° seed beads leaving an 18-in. (46 cm) tail. Sew through all four beads again to form two stacks next to each other with their holes parallel (figure 1).
- 2 Pick up two 15°s, sew through the two 15°s in the previous stack, and continue through the two 15°s just added (figure 2, a-b). Repeat this stitch three more time to make a ladder with six stacks (b-c).
- **3** To form the ladder into a ring, sew up through the first stack, down through the last
- stack added, and up through the first stack again (figure 3). 4 Work in twisted tubular

herringbone stitch using 15°s until the beadwork is ¾ in. (1.9 cm) shorter than the circumference of the widest part of your hand.

Embellishment

- 1 Pick up a 3 mm fire-polished bead, a 15°, and a 3 mm, and sew down through the next two 15°s, and up through the following two 15°s in the herringbone rope (figure 4, a-b).
- **2** Pick up a 3 mm and 15°, and sew down through the last 3 mm added and the two 15°s below it (b-c). Continue up through the next two 15°s and the 3 mm just added (c-d).
- **3** Pick up a 15° and a 3 mm, and sew down through the next two 15°s in the following

stack (figure 5 a-b). Continue up through the two 15°s in the previous stack, the 3 mm above it, the 15° and 3 mm iust added, the next two 15°s in the same stack, and up through the two 15°s in the following stack (b-c).

- 4 Repeat steps 2–3 once more.
- **5** Sew up through the first 3 mm added (figure 6, a-b). Pick up a 15°, and sew down through the previous 3 mm and the next two 15°s in the same stack (b-c). Continue up through the next two 15°s in the following stack, the first 3 mm, and the 15° just added (c-d). This will form a ring of 15°s on top of the fire-polished beads.
- **6** Pick up five 15°s, skip the next 15° in the ring, and sew

through the following 15° to form a picot (figure 7, a-b). Repeat this stitch twice to complete the round, and sew through the next 15° in the ring, exiting on the inside of the tube (b-c). Note: For clarity, the embellishment around the tube in figures 7-8 is shown with only the last round of 15°s.

- **7** Pick up five 15°s, skip the next 15° in the ring, and sew through the following 15° (figure 8, a-b). Repeat this stitch twice to complete the round, and step up through the first three 15°s added in this round (b-c). Make sure this round of beadwork sits inside the previous round. 8 Pick up a 3 mm bicone
- crystal, and sew through the center 15º in the next picot



added in the previous round (c-d). Repeat this stitch twice to complete the round (d-e). Retrace the thread path, and end the thread. **9** Repeat steps 1–6 using the tail thread on the other end of the tube. Note: If your 15°s are getting hard to sew through, sew under the nearest thread bridge instead. 10 Pick up two 15°s, and sew through a center 15° from one of the picots added in step 7 on the other end of the tube (photo a). Pick up two 15°s, skip the next 15° in the ring, and sew through the following 15° in the ring on this end of the tube (photo b). Repeat these stitches twice to complete the round, and end the

threads. •



FIGURE 1

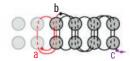


FIGURE 2

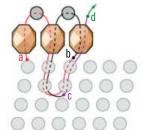


FIGURE 4

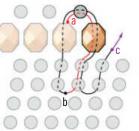


FIGURE 3

FIGURE 5

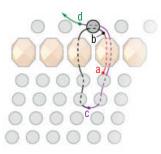


FIGURE 6

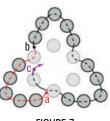


FIGURE 7

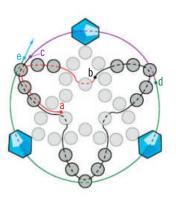
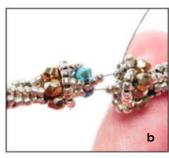


FIGURE 8





Difficulty rating











Materials

bangle 21/2 in. (6.4 cm) inner diameter

- 3 3 mm bicone crystals (Swarovski, turquoise AB2X)
- 12 3 mm fire-polished beads (3FC854-F. full coated metallic gold; www.shipwreckbeads.com)
- 6 g 15º seed beads (Toho PF558, aluminum)
- · Fireline, 4 lb. or 6 lb. test
- beading needles, #12 or #13

Basics, p. 82

- herringbone stitch: twisted tubular
- · ladder stitch: making a ladder and forming a ring
- · ending and adding thread

Ora Shai lives in Jerusalem, Israel, and has been an avid beader for the



past eight years. She loves to explore all beading techniques but has a fondess for right-angle weave. Email her at orrasha@ gmail.com or visit her blog at www.beadtales.blogspot.co.il.

Watch a video on twisted tubular herringbone stitch at www.BeadAndButton.com/ videos.



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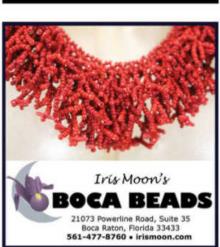
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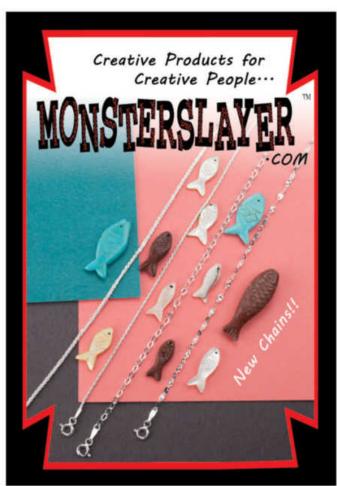










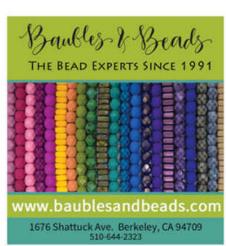


















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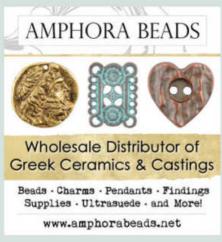


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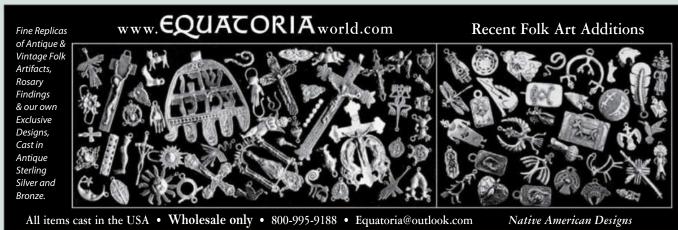
















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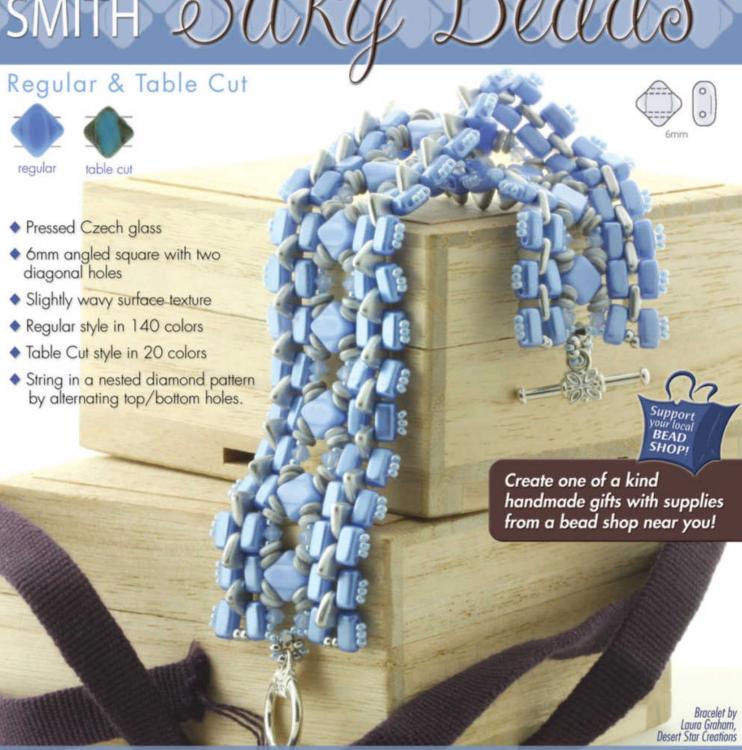


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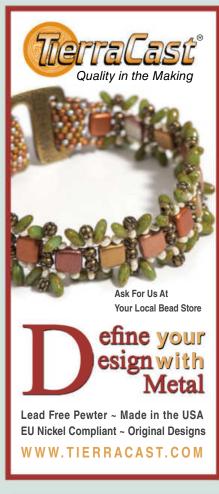






















crystal added (figure 1, a-b).

2 Pick up a 15°, a crystal, a 15°, a 3 mm pearl, and a 15°, and sew through the crystal your thread exited at the start of this step. Continue through the first 15º and crystal added (b-c).

3 Pick up a 15°, a 3 mm pearl, a 15°,

4 Repeat steps 2-3 (d-e).

5 Pick up a 15°, and sew through the next crystal added in step 1 (e-f). Pick up a 15°, a 3 mm pearl, and a 15°, and sew through the crystal your thread exited at the start of this step (f-g).

6 Sew through the next 15° (figure 2,

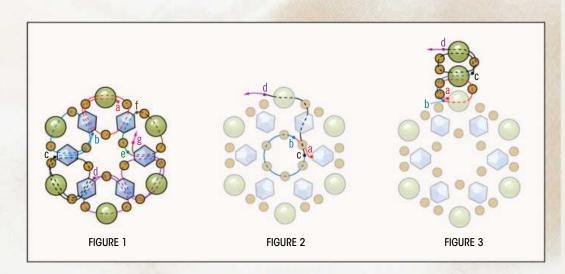
thread just exited to form the start of a pearl strip (figure 3, a-b). Continue through the next two 15°s and pearl just added (b-c).

8 Pick up a 15° , a 3 mm pearl, and two 15°s, sew through the pearl your thread exited at the start of this step,



Double your options with this reversible necklace that goes from a little bling on one side to "wow" on the other.

designed by Donna Sutton



Difficulty rating











Materials

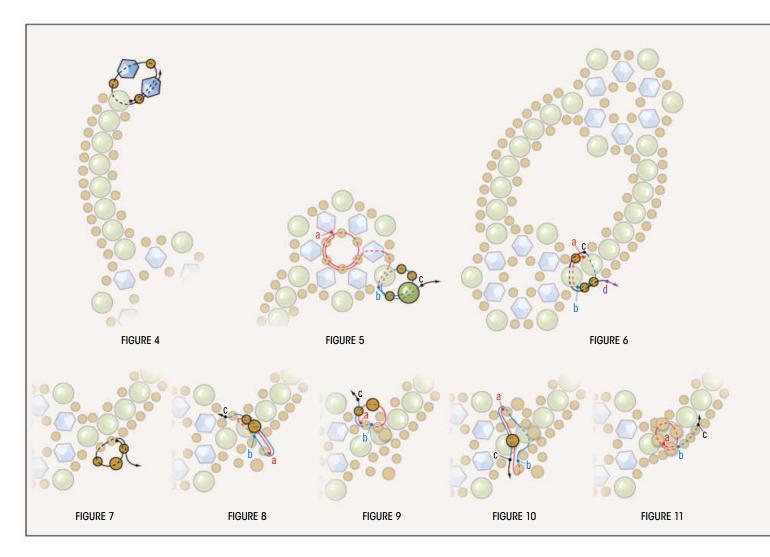
necklace 22 in. (56 cm)

- · crystal pearls (Swarovski, iridescent green)
 - **8** 4 mm
 - **307** 3 mm
- 297 3 mm bicone crystals (Swarovski, indicolite AB2X)
- seed beads (Miyuki 457L, metallic light bronze)
 - 15 g 11º
 - 30 g 15º
- 1 clasp
- Fireline, 6 lb. or 8 lb. test
- beading needles, #11 or #12

Basics, p. 82

· Ending and adding thread

Donna Sutton was introduced to the world of beads in 2010 and found it to be the perfect medium for expressing her creativity and imagination. Kits for this necklace are available at www.dragonflydreamdesign.etsy. com or contact Donna at dragon flydreamdesign@hotmail.com.



and continue through the next 15° and pearl just added (c-d).

- **9** Repeat steps 7-8 twice and step 7 once more to add five more 3 mm pearls to the pearl strip.
- **10** Make another circle unit: Pick up a 15°, a crystal, a 15°, a crystal, and a 15°, and sew through the 3 mm pearl your thread exited at the start of this step. Continue through the next 15° and crystal **(figure 4)**. Repeat steps 2–3 twice, and then finish the circle unit as in step 5. **11** Sew through the inner ring of 15°s
- 11 Sew through the inner ring of 15°s and through the beadwork as shown to exit the second pearl past the connection of the circle unit, with the needle pointing toward the connection (figure 5, a-b).
- 12 Repeat step 8 to form the start of another pearl strip (b-c), then repeat steps 7-8 twice and step 7 once more to add five more new 3 mm pearls.

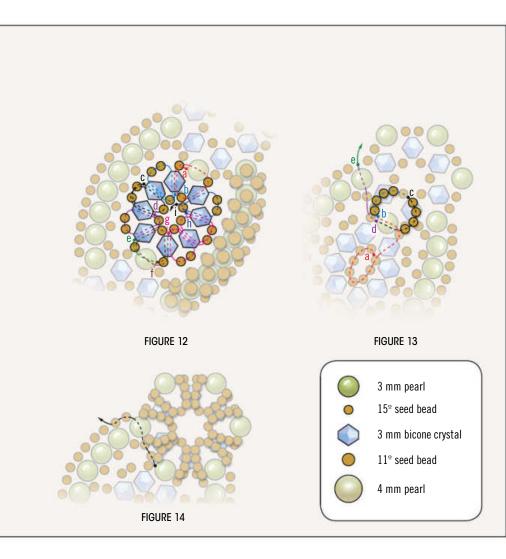
 13 Pick up a 15°, and sew through the corresponding pearl in the first circle

unit (figure 6, a-b). Make sure there is one pearl in the circle unit between the two pearl strips. Pick up two 15°s, and sew through the pearl your thread exited at the start of this step (b-c). Continue through the beadwork to exit the two 15°s just added (c-d).

CRAW embellishment

- **1** Pick up a 15°, an 11° seed bead, and a 15°, and sew through the two 15°s your thread exited at the start of this step. Continue through the first 15° added **(figure 7)** to form the first side of this cubic right-angle weave (CRAW) unit.
- **2** Pick up an 11° and a 15°, and sew through the next pearl in the pearl strip with the needle pointing toward the outside edge of the strip (figure 8, a-b). Continue up through the 15° your thread exited at the start of this step, the 11° and 15° just added, and the next 15° on the inside of the component (b-c)

- to complete the second side of the CRAW unit.
- **3** Pick up a 15° and 11°, and sew down through the 15° added in the previous step (figure 9, a-b) and the 15° your thread exited at the start of this step, and continue up through the 15° just added (b-c) to form the third side of the CRAW unit.
- **4** Pick up an 11°, and sew down through the nearest 15° on the first side of the CRAW unit (figure 10, a-b), through the 3 mm pearl, up through the 15° added on the third side, and through the 11° just added (b-c) to complete the last side of the CRAW unit. The 11°s form the top of the CRAW unit.
- **5** Sew through the 11° on the first side, and continue through the remaining top 11°s, exiting the 11° on the first side (figure 11, a-b). Continue down through the next 15° and the following two 15°s on the outer edge of the pearl strip (b-c). *Note*: For clarity, not all 15°s on



Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.



the CRAW unit are shown in the figure.

6 Repeat steps 1–3, and then work as in step 4 but sew through the next 11° from the previous CRAW unit instead of picking up a new one. Repeat step 5.

7 Work as in step 6 five more times to create a CRAW unit on each pearl in the pearl strip, but after sewing through the 11°s in the last unit, sew through the beadwork to exit the center pearl between the two pearl strips (figure 12, point a).

Crystal center

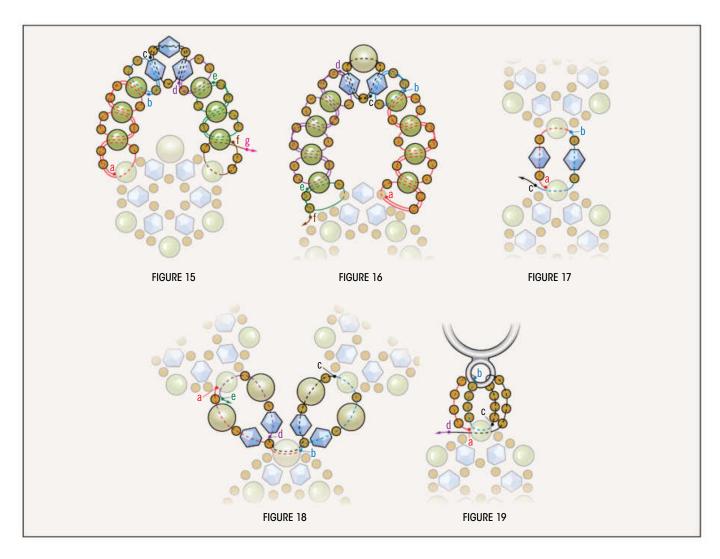
- 1 Pick up a 15°, a crystal, a 15°, a crystal, and a 15°, and sew through the pearl your thread exited at the start of this step. Continue through the next 15° and crystal (a-b).
- **2** Pick up a 15°, a crystal, and two 15°s, sew through the crystal your thread exited at the start of this step, and continue through the next 15° and crystal **(b-c)**.
- 3 Pick up two 15°s, a crystal, and a

15°, and sew through the crystal your thread exited at the start of this step. Continue through the next two 15°s and crystal (c-d).

- 4 Repeat step 2 (d-e).
- **5** Pick up a 15°, and sew through the nearest pearl **(e-f)**. Pick up a 15°, a crystal, and a 15°, and sew through the crystal your thread exited at the start of this step. Continue through the 15°, the pearl, the 15°, and the crystal just added **(f-g)**.
- **6** Repeat steps 2–3 **(g-h)**.
- **7** Pick up a 15°, and sew through the next crystal. Pick up two 15°s, sew through the crystal your thread exited at the start of this step, and continue through the following 15° (h-i).
- **8** Sew through the eight 15° s in the center to form a ring, and continue through the next crystal, 15° , and center pearl (figure 13, α -b).

Circle unit embellishment

- 1 Making sure you're working on the CRAW side of the component, pick up four 15°s, skip the nearest crystal, and sew through the adjacent 15° in the inside ring of the circle unit (b-c). Pick up four 15°s, and sew through the pearl your thread exited at the start of this step (c-d). Continue through the next two 15°s and pearl on the outside edge of the circle unit (d-e). Repeat these stitches five times for the remainder of the pearls in the circle unit.
- 2 Sew through the next two 15°s on the outside edge of the circle unit, the following 3 mm pearl, and the two 15°s on the outside edge of the pearl strip, (figure 14).
- **3** Repeat steps 1–7 of "CRAW embellishment" for this pearl strip.
- **4** Repeat step 1 to embellish the other circle unit. End the working thread, but not the tail.
- **5** Repeat all the steps for "Component



base," "CRAW embellishment," Crystal center," and "Circle unit embellishment" to make 12 components for a 22-in. (56 cm) necklace or 10 components for an 18-in. (46 cm) necklace.

Pendant

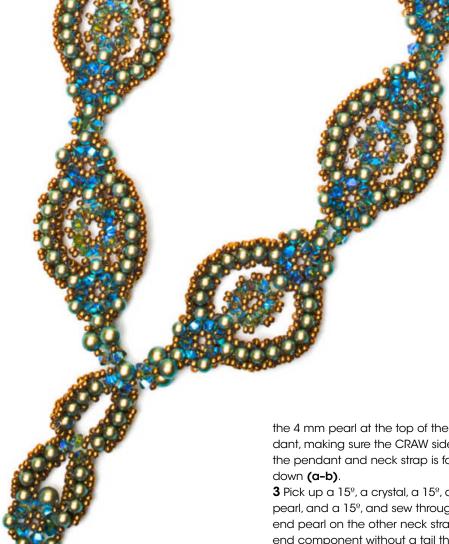
- 1 Make a circle unit as in steps 1–6 of "Component base," but substitute a 4 mm pearl for the 15°, 3 mm pearl, and 15° added in step 5. Exit the 3 mm pearl to the left of the 4 mm pearl at the end of step 6 (figure 15, point a).
- **2** Make a pearl strip as in steps 7–8 of "Component base," but add only three 3 mm pearls (**a-b**).
- **3** Pick up a 15°, a crystal, and two 15°s, and sew through the pearl your thread exited at the start of this step. Continue through the 15° and crystal just added **(b-c)**.
- **4** Pick up a 15°, a crystal, a 15°, a crystal, and a 15°, and sew through the crystal your thread exited at the start

- of this step. Continue through the four beads just added (c-d).
- **5** Pick up a 15°, a 3 mm pearl, and two 15°s, and sew through the crystal your thread exited at the start of this step. Continue through the 15° and pearl just added **(d-e)**.
- **6** Work as in steps 7-8 of "Component base" to complete another pearl strip with three 3 mm pearls **(e-f)**.
- **7** Connect the pearl strip to the circle unit: Pick up two 15°s, and sew through the 3 mm pearl to the right of the 4 mm pearl as shown. Pick up a 15°, and sew through the pearl your thread exited at the start of this step (f-g).
- **8** Sew back through the beadwork to exit the 15° to the right of the top crystal as shown **(figure 16, point a)**.
- **9** Work a pearl strip with four 3 mm pearls (**a-b**).
- **10** Pick up two 15°s, a crystal, and a 15°, and sew through the pearl your thread exited at the start of

- this step. Continue through the two 15°s and crystal **(b-c)**.
- **11** Pick up a 15°, a crystal, a 15°, 4 mm pearl, and a 15°, and sew through the crystal your thread exited at the start of this step. Continue through the next 15°, and crystal **(c-d)**.
- **12** Work a pearl strip with four 3 mm pearls (**d-e**).
- **13** Pick up two 15°s, and sew through the nearest 15° between the top two crystals. Pick up a 15°, and sew through the pearl and two 15°s just added **(e-f)**.
- **14** Work as in steps 1–6 of "CRAW embellishment" to embellish this pearl strip and the remaining pearl strips in the pendant. End the working thread and tail.

Joining the components

1 With the tail from a component base (and the CRAW side of the base facing down), sew through the beadwork so the tail is exiting an end pearl in the



circle unit (figure 17, point a). Pick up a 15°, a crystal, and a 15°, and sew through the end pearl on a new component base (with the CRAW side facing down) on the end opposite the tail thread (a-b). Pick up a 15°, a crystal, and a 15°, and sew through the pearl your thread exited at the start of this step (b-c). Repeat these stitches once more between these two components to add another layer, and end this tail. **2** Repeat step 1 to connect four more components (for a total of six) to make one neck strap for a 22-in. (56 cm) necklace (or connect a total of five for an 18-in./46 cm necklace). Repeat these steps to make another neck strap.

Pendant connection

1 Add 18 in. (46 cm) of thread to the end component on a neck strap that doesn't have a tail thread, exiting the end pearl in the circle unit (figure 18, point a).

2 Pick up a 15° , a 4 mm pearl, a 15° , a crystal, and a 15°, and sew through the 4 mm pearl at the top of the pendant, making sure the CRAW side of the pendant and neck strap is facing

3 Pick up a 15° , a crystal, a 15° , a 4 mm pearl, and a 15°, and sew through the end pearl on the other neck strap (the end component without a tail thread), making sure the CRAW side is facing down (b-c).

4 Pick up a 15°, a 4 mm pearl, a 15°, and a crystal, and sew back through the first 15° added in the previous step, the 4 mm pearl on the pendant, and the following 15° (c-d). Pick up a crystal, a 15° , a 4 mm pearl, and a 15° , and sew through the end pearl (d-e). **5** Repeat steps 2–3 to add another layer, and end the thread.

Clasp

1 With the tail from an end component on a neck strap, sew through the beadwork to exit an end pearl in the circle unit. Pick up four 15°s, and sew through the loop of a clasp (figure 19, a-b). Pick up four 15°s, and sew back through the same side of the pearl to form a loop on this side of the pearl (b-c). Repeat these stitches to add a loop of 15°s on the other side of the pearl (c-d). Retrace the thread path of the connection, and end the thread. **2** Work as in step 1 for the other half of the neck strap.



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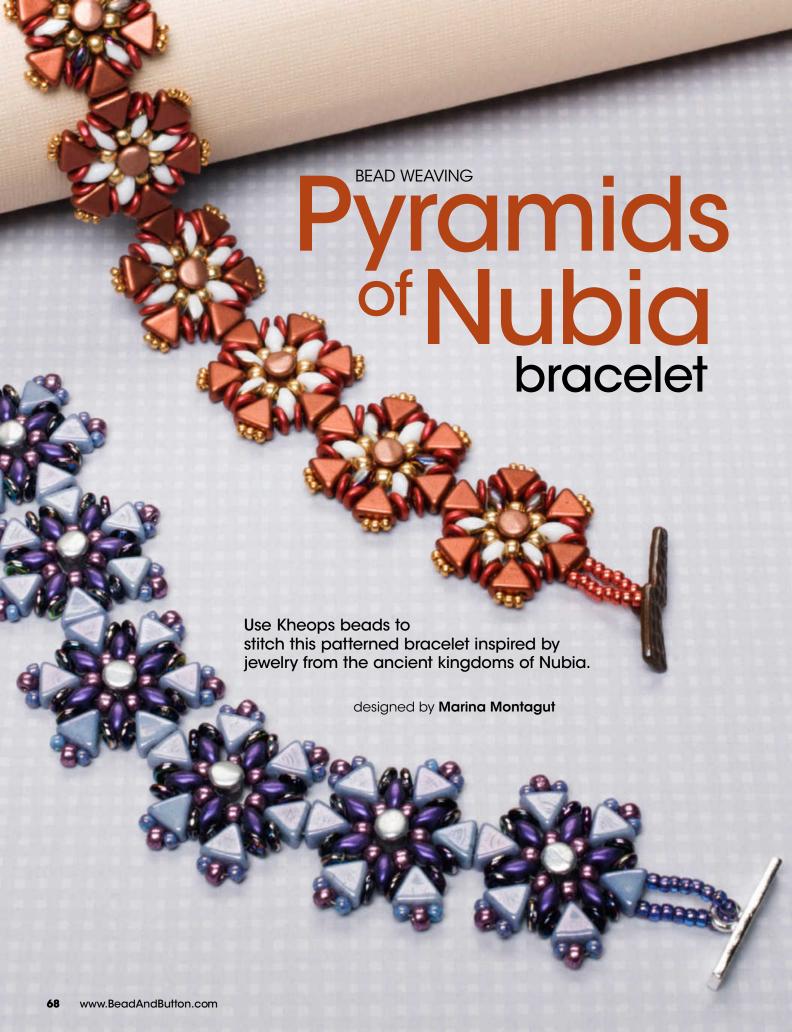
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Components

How to pick up Kheops beads: With the side with two holes facing away from you, pick up the bead through the left hole (LH) or the right hole (RH), per the instructions.

- **1** On 1 yd. (.9 m) of thread, pick up a repeating pattern of a size 8° seed bead and a SuperDuo bead six times. Sew through the beads again to form a ring, leaving a 6-in. (15 cm) tail (figure 1, a-b), and sew through the next 8°, SuperDuo, and 8° (b-c).
- **2** Pick up a pellet bead, center it in the ring, skip the next five beads, and sew through the following 8° (figure 2, a-b). Sew back through the pellet, the 8° your thread exited at the beginning of this step, and the following SuperDuo. Sew through the open hole of the same SuperDuo (b-c).
- **3** Pick up an O-bead, a Kheops (LH), a color A 11° seed bead, an 8°, and an A, and sew through the open hole (RH) of the same Kheops (**c-d**) to form a picot.

2.5 x 5 mm SuperDuo bead 8° seed bead 11° seed bead, color A 4 x 6 mm pellet bead (top view) 3.8 x 1 mm 0-bead 6 x 6 mm Kheops bead

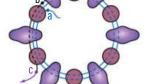


FIGURE 1 FIGURE 2

design option

Use all 11° seed beads to form the picot as shown in the bronze bracelet.

Pick up an O-bead, and sew through the open hole of the next SuperDuo (d-e).

- **4** Pick up an O-bead and a Kheops (LH), and sew through the open hole (RH) of the same Kheops. Pick up an O-bead, and sew through the open hole of the following SuperDuo (e-f).
- **5** Repeat step 3 twice **(f-g)**, step 4 once **(g-h)**, and step 3 once again **(h-i)**. Sew through the beadwork to exit a Kheops (LH) without a picot. End the tail but not the working thread.
- **6** Repeat steps 1–5 to make a total of seven components for a 7¾ in. (19.7 cm) bracelet. Each component measures ¼ in. (2.2 cm) in width.

Assembly

1 Align a component with the working thread exiting a Kheops to a corresponding component where there is no picot or working thread on the Kheops. With the working thread, sew through the Kheops on the corresponding component (figure 3, a-b). Sew

Difficulty rating









Materials

bronze bracelet 7¾ in. (19.7 cm)

- 7 g 6 x 6 mm Kheops beads (bronze red)
- 2 g 4 x 6 mm pellet beads (amber)
- **3 g** 2.5 x 5 mm SuperDuo beads (chalk sliperit)
- 2 g 3.8 x 1 mm O-beads (copper)
- 2 g 8º seed beads (Miyuki 1052, galvanized gold)
- 11º seed beads
 - 1 g color A (Miyuki 1052, galvanized gold)
 - **1 g** color B (Miyuki 4206, Duracoat galvanized pink blush)
- 1 toggle clasp
- Fireline, 4 or 6 lb. test
- beading needles, #11 or #12

purple bracelet colors

- 6 x 6 mm Kheops beads (blue luster)
- 4 x 6 mm pellet beads (light gray)
- 2.5 x 5 mm SuperDuo beads (alabaster pastel Bordeaux)
- 3.8 x 1 mm O-beads (magic purple)
- 8º seed beads (Miyuki 4220, Duracoat galvanized eggplant)
- 11º seed beads
 - color A (Toho 1204, purple marbled opaque sapphire)
 - color B (Toho 319K, sapphire purple luster)

Basics, p. 82

• ending and adding thread

Marina Montagut renewed
her interest in beadwork
seven years ago when she
purchased a ring kit at a shop
in France. From then on, she
sought out bead shops wherever she
traveled. She's a member of the Floria
Coast Bead Society, and she says that
friends she makes through beading at
most important result of her art. Conta



traveled. She's a member of the Florida West Coast Bead Society, and she says that the friends she makes through beading are the most important result of her art. Contact Marina at marinabeads@hotmail.com, or search for "Marinabeads" on Facebook to see more of her work.

through the beadwork as shown to join the components **(b-c)**. Retrace the thread path to reinforce the join, and end the thread.

2 Work as in step 1 to add the remaining components to the base using the working thread from each newly added component. Instead of ending the thread on the last component, sew through the beadwork to exit the end Kheops without a picot to get into position to add the clasp.

Clasp

1 With the working thread from an end component, pick up six color B 11° seed beads, the loop of the toggle ring, and six Bs, and sew back through the other hole of the same Kheops bead. Retrace the thread path to reinforce the join, and end the thread.

2 With the working thread from the component on the opposite end, work as in step 1, but pick up eight Bs on each side of the toggle bar. ●

create a set

Make matching earrings by making a component, but add picots to every Kheops, and then make a loop to attach an earring finding.

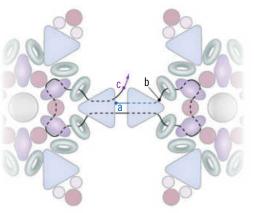
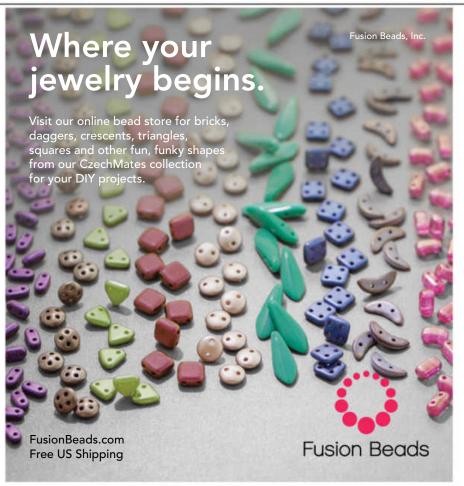




FIGURE 3

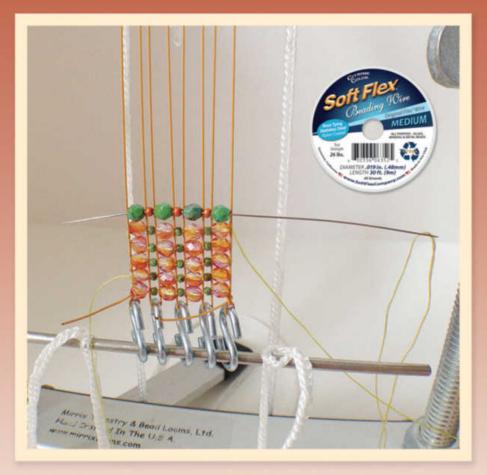
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Show off your wild side with animal print buttons that snap into place on a netted ring band.

designed by Kerrie Slade

Ring band

The ring band is made to measure and the instructions include details to make a 1-in. (2.5 cm) tall band or a shorter %-in. (1.6 cm) band.

Tall band (1 in./2.5 cm)

1 On 2 yd. (1.8 m) of thread, pick up $23 \cdot 10^{\circ}$ seed beads. Leaving a 10-in. (25 cm) tail, sew back through the 17th bead to create a loop at the end of the row (figure 1, a-b). **2** Work in netting:

Row 2: Pick up three 10°s, skip the next three beads in the strand, and sew back through the next (the 13th)

(b-c). Repeat this stitch three times, sewing back through the ninth, fifth, and first beads in the previous row **(c-d)**. **Row 3:** Pick up four 10°s, and

sew back through the middle bead in the last group of three beads added in the previous step (figure 2, a-b). Pick up three 10°s, and sew through the middle bead in the next group of three beads (b-c). Repeat this stitch three times to complete the row (c-d).

Row 4: Work as in row 3, working in the opposite direction (figure 3).

3 Continue working as in rows 3 and 4 until the band fits around your finger. At the end of the final row, the working thread and tail should be on the opposite edges of the band.

4 To join the ends, pick up two 10°s, and sew through the middle bead in the next set of three beads on the opposite end (figure 4, a-b). Pick up a 10°, and sew through the next middle bead on the other end (b-c). Repeat this stitch eight times

Repeat this stitch eight time (c-d). Pick up two 10°s, and sew back through the nearest middle bead

on the opposite edge **(d-e)**. Retrace the thread path through the connection.

5 Sew through the beadwork to exit a pair of beads on one edge. Pick up a 10°, and sew through the next pair of edge beads. Repeat this stitch around the band (figure 5). Using the tail, repeat this step on the other edge. End the tail but not the working thread.

6 Sew through the beadwork to exit near the center of the band. Sew through a hole in the female half of the snap, and sew through an adjacent bead in the band.

Following the existing thread paths in the band, attach the snap half to the band by sewing through the remaining holes in the snap and adjacent beads in the band. Retrace the thread paths several times to secure, and end the thread.

Short band (5/8 in./1.6 cm)

To make a %-in. (1.6 cm) band, work as in "Tall band" with the following changes:

- In step 1, begin by picking up 15 beads instead of 23, and sew back through the ninth bead instead of the 17th.
- In row 2, sew through the fifth bead instead of the 13th, and repeat the stitch once.
- In rows 3 and beyond, pick up four beads for the first stitch as before, and then work two threebead stitches instead of four three-bead stitches.
- For the join, work the repeat four times instead of eight.

Interchangeable buttons

1 On 2 ft. (61 cm) of thread and leaving a 6-in. (15 cm) tail, sew through one hole of the male half of a snap (from front to back) and one hole of a button (from back to front). Pick up seven 10°s, and sew through the opposite hole of the button and snap (figure 6).

- 2 Sew up through an adjacent hole of the snap and the button, pick up three 10°s, and sew through the middle 10° from the previous step (figure 7, a-b). Pick up three 10°s, and sew through the opposite hole of the button and snap (b-c). Retrace the thread path through the button and snap several times, and end the working thread and tail.
- **3** Repeat steps 1 and 2 with the remaining buttons and male snap halves.
- **4** Press one of the buttons onto the snap on the ring base to wear your new ring. **●**



FIGURE 1



FIGURE 2

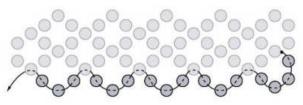


FIGURE 3

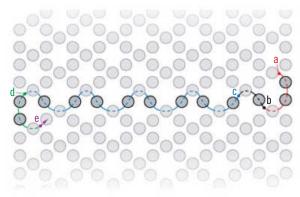


FIGURE 4

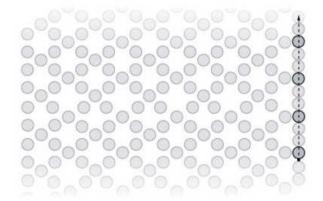
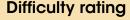


FIGURE 5













Materials

ring 5/8-1 in. (1.6-2.5 cm)

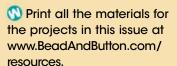
- 5 18–20 mm Kazuri 4-hole ceramic buttons (elephant, lion, zebra, giraffe, cheetah; www.kazuriwest.com)
- **3–4 g** 10° Czech seed beads (Preciosa, silver)
- **5** 7–8 mm snaps
- · Fireline, 6 lb, test
- beading needles, #10-12

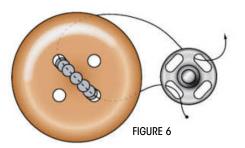
Basics, p. 82

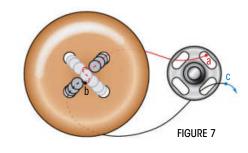
ending thread

Kerrie Slade is a beadwork designer living in Mansfield, England. She has had her work published in numerous books and magazines. Kerrie teaches beadwork internationally and sells patterns via her website,

www.kerrieslade.co.uk.















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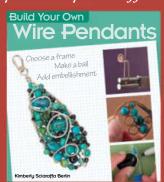
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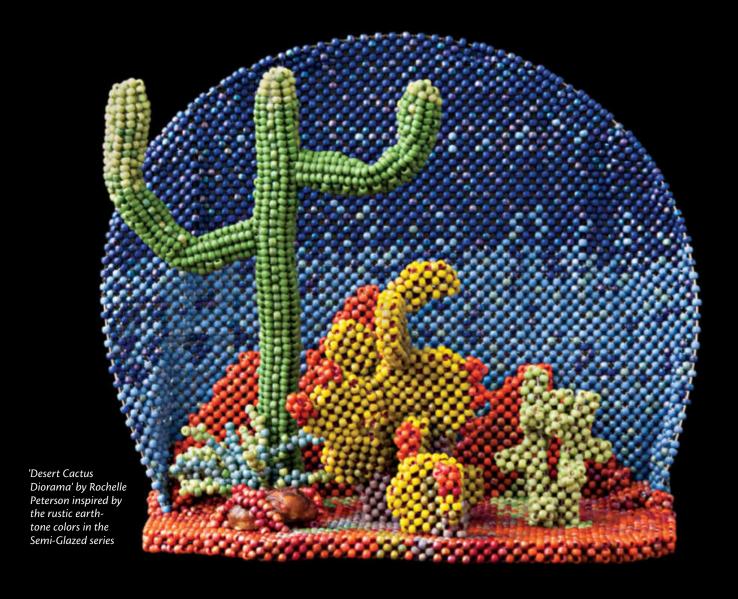
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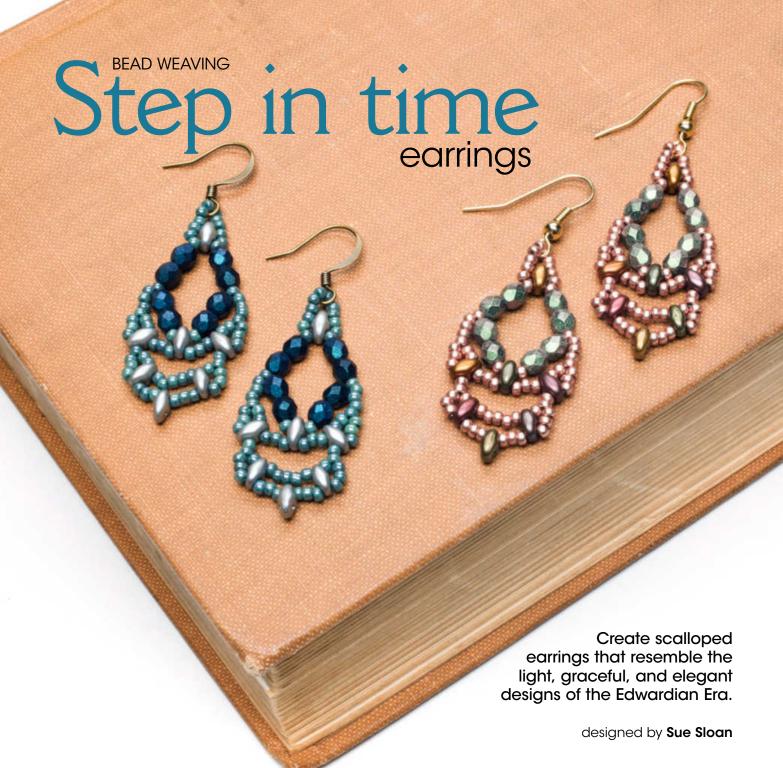
Available in Sizes 11° and 8°, this partially matted, lightly textured finish brings out an earthy glow.



Enlarged Images of Size 11° beads. All 12 colors also available with Rainbow.







Component

1 On 1 yd. (.9 m) of thread, pick up two 4 mm fire-polished beads, an 11° seed bead, a SuperDuo bead, an 11°, two 4 mms, an 11°, two 4 mms, an 11°, two 4 mms, and an 11°, and sew through the beads again to form a ring (not shown in illustration for clarity). Leaving a 6-in. (15 cm) tail, tie a square knot, and sew through the next two 4 mms, 11°, SuperDuo, 11°, two 4 mms, and 11° (figure 1, a-b).

2 Pick up six 11°s, a SuperDuo, and three

11°s, and sew through the open hole of the following
SuperDuo (b-c). Pick up three 11°s, a SuperDuo, and six 11°s, skip the next three beads, and sew through the following 11°. Retrace the thread path, and sew through the two 4 mms, 11°, SuperDuo, 11°, two 4 mms, and five 11°s (c-d).

3 Pick up three 11°s, and sew through the open hole of the next SuperDuo (figure 2, a-b). Pick up three 11°s, a SuperDuo, five 11°s, a SuperDuo, and three 11°s, and sew through the open hole of the following SuperDuo (b-c).

4 Pick up three 11°s, skip the next two 11°s, and sew through the following five

11°s, and sew through the following five 11°s (**c-d**). Sew through the beadwork as shown (**d-e**).

5 Pick up three 11°s, and sew through the open hole of the next SuperDuo (e-f). Pick up three 11°s, a SuperDuo, and three 11°s, and sew through the open hole of the following SuperDuo. Pick up three 11°s, skip the next 11°, and sew through the following two 11°s (f-g).

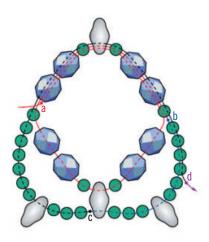


FIGURE 1

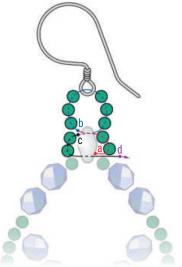


FIGURE 3

Assembly

1 With the working thread, sew through the beadwork to exit the inner hole of the SuperDuo at the top of the component. Pick up two 11° s, and sew through the open hole of the same SuperDuo (figure 3, α -b).

2 Pick up three 11°s, the loop of an ear wire, and three 11°s, and sew through the outer hole of the SuperDuo your thread exited at the start of this step **(b-c)**. Retrace the thread path of the top loop to reinforce the connection. Pick up two 11°s, and sew through the inner hole of the same SuperDuo **(c-d)**. To cinch up the beads, sew through the 11°s on each side of the top SuperDuo. End the threads.

3 Make a second earring. •



2.5 x 5 mm SuperDuo bead



FIGURE 2



make a swap

If desired, use a single 8-9 mm bead in place of each pair of 4 mms. Teardrop-shaped crystals add a bit of sparkle whereas glass or gemstones add earthy appeal.

Difficulty rating









Materials

blue earrings 13/8 in. (3.5 cm)

- 16 4 mm fire-polished beads (blue metallic suede)
- 14 2.5 x 5 mm SuperDuo beads (light gray)
- 1 g 11º seed beads (Toho 1207, marbled opaque turquoise blue)
- 1 pair of earring findings
- · Fireline, 6 lb, test
- beading needles, #11 or #12

green earrings colors

- 4 mm fire-polished beads (light green metallic suede)
- 2.5 x 5 mm SuperDuo Beads (metallic violet rainbow)
- 11º seed beads (Miyuki D4204, old gold Duracoat)

crystal earrings colors

- **8** 9 x 6 mm teardrop crystals (Swarovski, crystal AB)
- 2.5 x 5 mm SuperDuo Beads (metallic Aztec matte gold)
- 11º seed beads (Toho 221, bronze)

Basics, p. 82

- · ending and adding thread
- square knot

Sue Sloan is a beader based in Portland, Oregon. Contact Sue in care of Bead&Button.



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THREAD AND KNOTS

Conditioning thread

Use beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Both conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

Ending and adding thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

Half-hitch knot

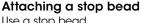
Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.

Sauare knot

- 1 Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.
- 2 Cross the first end of the thread over and under the other end. Pull both ends to tighten the knot.

Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



Use a stop bead to secure beads temporarily when you begin stitching: Pick up



the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES

HERRINGBONE STITCH

Flat strip

- 1 Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.
- 2 Pick up two beads, and sew down through the next bead in the previous row (a-b) and up through the following bead in the previous row. Repeat (b-c) across the first row.



3 To turn to start the next row, sew back through the last bead of the pair just added **(a-b)**.



4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead **(b-c)**. Continue adding pairs of beads across the row.

To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

Concealed turn

To hide the thread on the edge without adding a turn bead, sew up through the second-to-last bead in the previous row, and continue through the last bead added (a-b). Continue in herringbone across the row (b-c). This turn changes the angle of the edge beads, making the edge stacks look a bit different than the others.

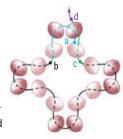


Tubular

- 1 Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.
- 2 Pick up two beads, and sew down through the next bead in the previous round (a-b). Sew up through the following bead. Repeat to complete the round (b-c), and step up through the next bead

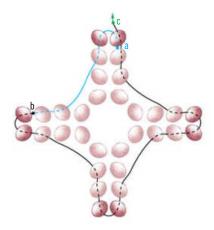
in the previous round and the first bead added in the new round (c-d).

3 Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



Twisted tubular

- **1** Work step 1 of "Herringbone stitch: Tubular."
- **2** Work two rounds as in steps 2 and 3 of "Herringbone stitch: Tubular."
- **3** To begin creating the twist in the tube, work the next round as follows: Pick up two beads, sew down through one bead in the next stack, and then sew up through two beads in the following stack (**a-b**). Repeat this stitch to complete the round, adding two beads per stitch, but step up through three beads instead of two in the last repeat (**b-c**). Snug up the beads.
- 4 Continue working rounds as in step 3 until your rope is the desired length. The twist will begin to appear after the sixth round.

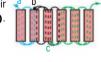


LADDER STITCH Making a ladder

1 Pick up two beads, and sew through them both again, positioning the beads

side by side so that their holes are parallel (a-b).

2 Add subsequent beads by picking up one bead, sewing



through the previous bead, and then sewing through the new bead **(b-c)**. Continue for the desired length ladder. This technique produces uneven tension,

which you can correct by zigzagging back through the beads in the opposite direction.



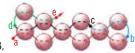
Forming a ring

With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

PEYOTE STITCH Flat even-count

1 Pick up an even number of beads, leaving the desired length tail (a-b). These beads will shift to form the first

two rows as the third row is added.



2 To begin row 3,

pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b-c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 **(c-d)**. The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3 For each stitch in subsequent rows, pick up a bead, and sew through the next upbead in the previous row (d-e). To count peyote stitch rows, add the total number of beads along both straight edges.

Two-drop

Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

- 1 To work in even-count two-drop peyote, pick up an even number of beads that is divisible by four. For odd-count two-drop peyote, pick up an even number of beads that is divisible by two and an odd number.
- **2** To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.
- **3** For subsequent rows, pick up and sew through two beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you are working an odd-count pattern.

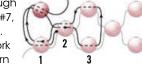
Flat odd-count

Odd-count peyote is the same as evencount peyote, except for the turn on oddnumbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

- **1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.
- 2 Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working

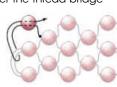
on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.





each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge between the last

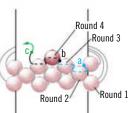
two edge beads, and sew back through the last bead added to begin the next row.



Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

- 1 Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.
- **2** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.
- **3** To step up to start the next round, sew through the first bead added in this round (a-b).
- 4 Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.
- **5** Repeat steps 3 and 4 for the desired length tube.

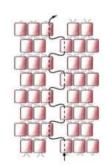


Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

Zipping up or joining

To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



RIGHT-ANGLE WEAVE Flat strip

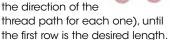
1 Pick up four beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. Sew through the first three beads again. This is the first stitch of the strip.



2 Pick up three beads. Sew through the last bead in the previous stitch (a-b), and continue through the first two beads picked up in this stitch (b-c).



3 Continue working as in step 2, adding three beads per stitch (alternate the direction of the



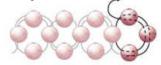


Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch.



Adding rows

1 After you've made a strip of right-angle weave (which will be row 1), sew through the last stitch of row 1, exiting an edge bead along one side.



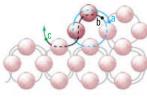


2 Pick up three beads, and sew through the edae bead your thread exited in the previous step

(a-b) and the first new bead (b-c).

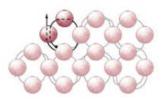
3 Pick up two beads,

and sew back through the next edge bead in the previous row and the bead your thread exited at the



start of this step (a-b). Continue through the two new beads and the following edge bead in the previous row (b-c).

- 4 Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead.
- **5** Work as in steps 3 and 4 for the rest of the row. Add more rows as desired.



Tubular

- 1 Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.
- 2 Add rounds as you would rows, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.



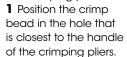
Beaded backstitch

- 1 To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.
- 2 Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.
- **3** Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

STRINGING AND WIREWORK Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose

pliers to flatten it. Or, for a more finished look, use crimping pliers:



- 2 Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.
- **3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.
- 4 Tug on the wires to ensure that the crimp bead is secure.

Opening and closing loops and jump rings

- 1 Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.
- 2 To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.
- 3 Reverse step 2 to close the open loop or jump ring.



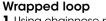


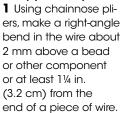


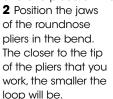


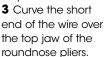


- a wrapped loop.
- wraps, grasp the top of the loop with one pair of pliers.
- **6** With another pair of pliers, wrap the wire









- 4 Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of
- 5 To complete the
- around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. •







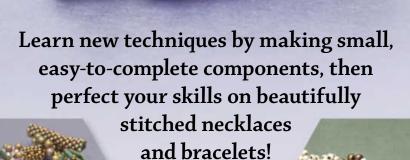














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Advertiser's Index

GENERAL	Class Act Designs56	Just Beading Around51	TOOLS GS.
A Grain of Sand26	Clover Mfg. Co. Ltd61	Linda Richmond86	Unicorne Be
Accent Bead Designs 86, 87	CraftOptics40	Long Island Bead Festival86	Weave Got I
Antelope Beads	Craftsy	Matubo Beads8	Wirework F
Apoxie Sculpt86	Crazy Crow Trading Post86	Monsterslayer, Inc50	Wynwoods
Art Jewelry magazine41	Doreenbeads.com31	Nina Designs40	
Artbeads.com7	Down The Street Bead Show, The 87	OttLite	SHOPS
Balonis, Marcia86	Dreamtime Creations 56	Pandahall.com75	CALIFORNI
Bead Buddy27	Equatoria56	Paragon Industries, Inc87	Baubles & F
Bead Style magazine41	Fandangle Bead Store87	Potomac Bead Company3	51 ODID 4
Bead&Button Books 29, 74, 80, 81, 85	Filigree & Me 87	Preciosa9, 57	FLORIDA Beads Gone
Bead&Button Binders87	Fire Mountain Gems92	Prima Bead86	Laura's Bead
Bead&Button Kits40	Frumin Leslee86	Rosaryworkshop.com 86	NEVADA
Bead&Button magazine51	Fusion Beads70	Royalwood Ltd87	Bead Jungle
Bead&Button Show 2016 45	Gem & Lapidary Wholesalers 10	Rutledge, Cynthia41	NEW MEXIC
Beadaholique10	Goodybeads.com37	Santerre's Stones 'N Stuff51	Monsterslay
Beadalon60	Green Girl Studios41	Shipwreck Beads2	
Beadcats/Universal Synergetics 86	Happy Mango Beads3	Shows of Integrity70	NORTH CAL Ain't Miss B
Beads of the Month Club67	Har-Man Importing Corp 8	SilverSilk	
Beadsmith59	Heart of California Bead Expo 20	Soft Flex71	TEXAS Beading Dre
beadsRfun.com	Horsman21	Sonoran Beads	beauting Die
Beaducation3	Ibella Beads50	Starman, Inc58	CANADA BeadFX
Best Bead Show & Bead Mercantile	Innovative Bead Expos, The27	T-Beads41	
Shows	Iris Moon, Inc50	Tamara Scott Designs56	
Blue Buddha Boutique56	Jesse James & Co., Inc	Thread A Bead27	The Advertiser In Bead&Button ma responsible for o
Charm Factory87	John Bead Corp91	TierraCast61	
Choi, Anne	John F. Allen & Son, Inc 61	To Bead True Blue3	in names or pag
Claspgarten	Just Bead It51	Toho Co., Ltd	

OOLS GS67
nicorne Beads, Inc41
eave Got Maille61
irework Fall 201576
ynwoods Gallery & Studio41
HOPS
ALIFORNIA Jubles & Beads
. ORIDA sads Gone Wild
EVADA ad Jungle51
EW MEXICO onsterslayer 50
DRTH CAROLINA n't Miss Bead Haven51
EXAS ading Dreams
ANADA adFX50

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A: Carl & Elyse Schimel of CJS were incredible hosts to Micky

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CJS Sales. How was that experience?

you won't find them in the United States.

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Q: What do you think people love about your shop?

A: When customers visit our store for the first time what we often hear is "WOW, I've never seen a bead store like this!" They love our inspiring designs, extensive products, competitive pricing, and most important, our creative staff who help them turn their ideas into reality. Regardless of style or experience level, we have something for everyone. Our specialty is our passion for customer service and turning your visit to our store into an inspiring experience.

Q: How long has ibella BEADS been around, and what made you decide to get into the bead business?

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